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A
Pronouncing Dictionary
of
Musical Terms

THE
MUSICLOVER'S
HANDBOOK

Edward A. Mac Dowell

The Musiclover's Handbook

Containing

(1) A PRONOUNCING DICTIONARY OF MUSICAL TERMS

and

(2) BIOGRAPHICAL DICTIONARY OF MUSICIANS

Edited by

JOHN H. CLIFFORD

Managing Editor of "Modern Music and Musicians"

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DIRECTIONS FOR PRONUNCIATION

All Italian, French, and German words are written out phonetically, on the following system:

A as in *far,* represented by *ah.*

The Continental *e* has the sound of *a* in *fare;* it is represented by *eh.*

The Continental *i* has the sound of *e* in *deer;* it is represented by *ee.*

The following vowel sounds have no equivalents in English: French *e,* when not accented, something like the vowel sound in *love.* German *ö* (*o* modified, or *Umlaut*) has nearly the same sound. German *ü* is about half-way between the sound of *o* in *love* and *e* in *deer.* *O* and *u* have the same sound as in English, the *u* sound being represented by *oo,* as in *cool.* Italian *ae* has the sound of long *i* in English. German *ä* is the equivalent of *a* in *air.* German *eu* is sounded like *oi,* as in *toil.*

The following consonantal sounds have no English equivalents: German hard guttural *ach* and soft guttural *ag.* The French sound of *j* is represented by *zh* as nearly as possible. The French nasals *an, en, in, on,* can be represented but very unsatisfactorily in English only by adding a final *g.*

Whenever *ch* is found it is to be sounded like *ch* ir *chair.* *C* always has this sound in Italian when followed by *i* or *e.* The Italian *ch,* on the contrary, always has the sound of *k,* or *c* hard, and is thus represented. The Italian *zz* has the sound of *ts* or *ds,* and is thus represented.

With this explanation of the phonetic system adopted to represent the foreign sounds, it is believed that the reader will find no difficulty in acquiring their proper pronunciation.

A Pronouncing Dictionary of Musical Terms

A

A. The 6th of the normal major scale; the 1st of the normal minor scale; the standard by which the orchestra is tuned, given by the oboe.

A, A (It. and Fr.) (*ah*). At, in, by, for, with.

Ab (Ger.). Off. This word is used in organ music to signify the discontinuance of certain stops.

Abacus harmonicus (Lat.). A table of notes; also the arrangement of the keys and pedals of an instrument.

A ballata (It.) (*ah bal-lah'-tah*). In the style of a ballad.

Abandon (Fr.) (*ah-ban'-dong*). Without restraint.

A battuta (It.) (*ah bat-too'-tah*). As beaten; strictly in time.

Abbandonatamente (It.) (*ahb-bahn-do-nah-tah-men'-teh*). Vehemently; violently.

Abbandono (It.) (*ahb-bahn-do'-no*). With passionate expression; with abandon.

Abbellimento (It.) (*ab-bel-lee-men'-to*). Embellishment.

Abbellire (*abbel-lee'-reh*). To ornament.

Abbellitura (It.) (*ab-bellee-too'-ra*). Embellishment. Both are derived from—

Abbreviamenti (It.). Abbreviations in musical notation.

Abbreviation. A system frequently employed in music, by which a portion of a technical term is made to stand for the whole. The following is a list of the abbreviations in most

common use; the explanation of each term may be found on reference to the words themselves in their proper places:

Accel.	Accelerando
Accel^{o}	Accelerando
Acc.	Accompaniment
Accom.	Accompaniment
Accomp.	Accompaniment
Accres.	Accresciamento
Adg^{o} or ad^{o}	Adagio
Ad l.	Ad libitum
Ad lib.	Ad libitum
Affett^{o}	Affettuoso
Affrett^{o}	Affrettando
Ag^{o}	Agitato
Agit^{o}	Agitato
All^{o}	Allegro
Allgtt^{o}	Allegretto
All' ott.	All' ottava
All' 8va	All' ottava
Al seg.	Al segno
And^{no}	Andantino
And^{te}	Andante
Anim^{o}	Animato
Arc.	Coll arco, or arcato
Ard^{o}	Ardito
Arp^{o}	Arpeggio
A t.	A tempo
A tem.	A tempo
A temp.	A tempo
Aug.	By Augmentation
B.	Bass (voice), Bassoon, Contre bass
B. C.	Basso continuo
Brill.	Brillante
C. B.	Col basso
C. D.	Colla destra
C. S.	Colla sinistra
Cad.	Cadence
Cal.	Calando
Can.	Cantoris

DICTIONARY OF TERMS

Cant.	Canto
Cantab.	Cantabile
Cello	Violoncello
Cemb.	Cembalo
Ch.	Choir organ
Chal.	Chalameau
Clar.	Clarinet
Clar^{tto}	Clarinetto
Clar.	Clarino
Co. so.	Come sopra
Col C.	Col canto
Col ott^{a}	Coll' ottava
Col. vo.	Colla voce
Con esp.	Con espressione
Cor.	Cornet or horn
Cres^{o} / Cresc.	Crescendo
C. S.	Colla sinistra
C. 8va	Coll' ottava
C^{o} 1mo	Canto primo
Co. 1mo	Come primo
C^{to}	Concerto
D.	Destra, droite
D. C.	Da capo
Dec.	Decani
Decres.	Decrescendo
Delic.	Delicamente
Dest.	Destra
Diap.	Diapasons
Dim.	By diminution
Dim.	Diminuendo
Div.	Divisi
Dol.	Dolce
Dolcis.	Dolcissimo
Dopp. ped.	Doppio pedale
D. S.	Dal segno
Energ.	Energicamente
Espr. / Espres.	Espressivo
F. or for	Forte
Fag.	Fagotto

Falset.	Falsetto
Ff. or Fff.	Fortissimo
Fl.	Flauto
F. O.	Full Organ
F. Org.	Full Organ
Forz.	Forzando
Fz.	Forzando
G.	Gauche
G. O.	Great Organ
G. Org.	Great Organ
Gt.	Great Organ
Gr.	Grand
Grando	Grandioso
Grazo	Grazioso
Hauptw.	Hauptwerk
Hptw.	Hauptwerk
H. W.	Hauptwerk
Haut.	Hautboy
H. C.	Haute contre
Intro.	Introduction
Inv.	Inversion
L.	Left
Leg.	Legato
Leggo	Leggiero
L. H.	Left Hand
Lo.	Loco
Luo.	Luogo
Lusing.	Lusingando
M.	Manual
Main	Manual
Mano	Manual
Maesto	Maestoso
Magg.	Maggiore
Man.	Manuals
Manc.	Mancando
Mando	Mancando
Marc.	Marcato

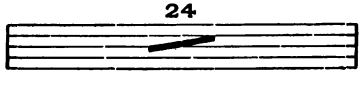
M. D.	Mano diritta Main droite Mano destrà
M. G.	Main gauche
M. M	Maelzel's Metronome
M. M. ♩=92	The beat of a quarter-note is equal to the pulse of the pendulum of the Metronome said to be Maelzel's, with the weight set at 92
M. P	Mezzo piano
MS.	Manuscript or Mano sinistra
Men.	Meno
Mez.	Mezzo
Mf. or Mff.	Mezzo forte
Modto	Moderato
Mus Bac.	Bachelor of Music
Mus. Doc.	Doctor of Music
M. V.	Mezzo voce
Ob.	Oboe, or Hautbois
Obb.	Obbligato
Oberst.	Oberstimme
Oberw Obw.	Oberwerk
Oh. Ped.	Ohne Pedal
Org.	Organ
8va 8a	Ottava
8va alta	Ottava alta
8va bas.	Ottava bassa
P.	Piano
Ped.	Pedal
Perd.	Perdendosi
P. F.	Piu forte
Piang.	Piangendo
Pianiss.	Pianissimo
Pizz.	Pizzicato
Pmo. PP.	Pianissimo
PPP. PPPP.	Pianississimo

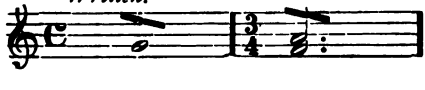
1ma	Prima (volta)
1mo	Primo
4tte	Quartet
5tte	Quintet
Rall	Rallentando
Raddol.	Raddolcendo
Recit	Recitative
Rf., rfz., or rinf.	Rinforzando
R. H.	Right Hand
Ritar.	Ritardando
Riten.	Ritenuto
S	Senza
𝄋	A sign
Scherz.	Scherzando
2da	Seconda (volta)
2do	Secondo
Seg.	Segue
Sem. / Semp.	Sempre
7tt	Septet
6tt	Sestet
Sfz.	Sforzando
Sinf.	Sinfonia
Smorz.	Smorzando
S. Int.	Senza interruzione
S. S. / S. sord.	Sensa sordini
Sos. / Sost	Sostenuto
Spir.	Spiritoso
S. T.	Senza tempo
Stacc.	Staccato
St. Diap.	Stopped Diapason
String.	Stringendo
Sw.	Swell Organ
Sym.	Symphony
T.	Tenor, tutti, tempo, tendre
T. C.	Tre corde
Tem.	Tempo

Tem. 1°	Tempo primo
Ten.	Tenuto
Timb.	Timballes
Timp.	Timpani
Tr.	Trillo
Trem.	Tremolando
3°	Trio
Tromb.	Trombi
Tromb.	Tromboni
T. S.	Tasto solo
U.	Una
U. C.	Una corde
Unis.	Unisoni
V.	Voce
V.	Volti
Va.	Viola
Var.	Variation
Vcllo	Violoncello
Viv.	Vivace
Vo. / Vno. / Violo	Violino
V. S.	Volti subito
Vni / VV.	Violini

There are other abbreviations employed in manuscript or printed music, the chief of which are as follows:

In time, a dash with a figure above signifies the length of the pause in bars, *e.g.:*



In notes, the trouble of writing a passage in full is saved by the use of abbreviations, *e.g.:*

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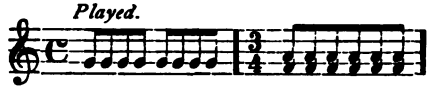
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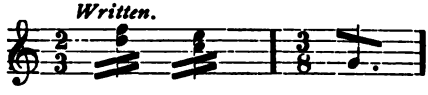
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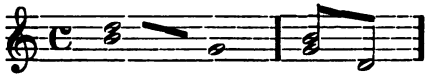
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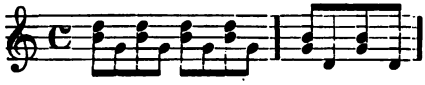
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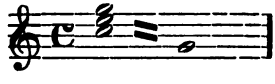
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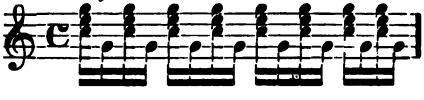
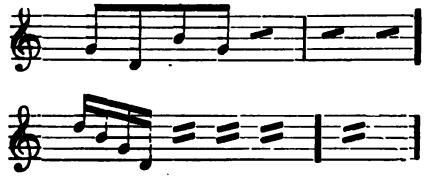
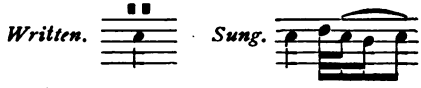
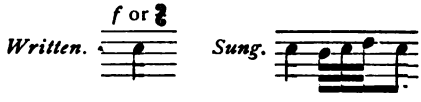
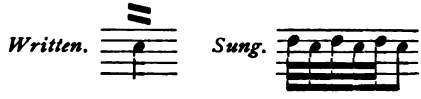

Repetition phrases are thus shortened:

Abbreviations, by signs, of musical graces:
The Turn,



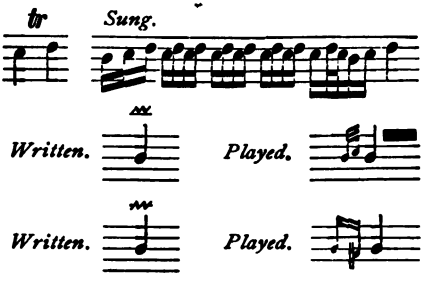
The back Turn,



Passing shake,



Beat,

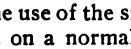
Shake,

Abgestossen (Ger.) (*ap-geh-stoss-en*) [from *abstossen*, to knock off]. Detached; staccato.

Absolute Music. Music independent of words, scenery, acting or "programme."

A capella (*cah-pel'-la*). In church style, *i. e.*, vocal music, unaccompanied.

A capriccio (*cah-pritch'-eo*). Capriciously; without regard to time in performance or to form in construction.

Accelerando (It.) (*at-chel-leh-ran-do*). Hastening the movement (tempo).

Accent. The stress which recurs at regular intervals of time. Its position is indicated by upright strokes called *bars*. The first note inside a bar is always accented. When the bars contain more than one group of notes, which happens in compound time, other accents of lesser force occur on the first note of each group; these are called *secondary* or *subordinate* accents, whilst that just inside the bar is termed the *primary* or *principal* accent. Other accents can be produced at any point by the use of the sign  or *sf*. The throwing of the accent on a normally unaccented portion of the bar is called *syncopation*. A proper grouping of accents will produce rhythm. It is considered a fault if an accented musical note falls on a short syllable.

Acciaccatura (It.) (*at-cheea-ca-too'-ra*). A short grace note, written thus: takes the place in the harmony of the note it precedes; is played rapidly. [From **Acciaccare** (*at-chee-ac-cá-reh*), to crush or jam together.]

Accidentals. All signs for raising or depressing letters that are not found in the signature.

Accolade (Fr.) (*ac-co-lahd*). A brace enclosing two or more staves. { [From Latin *ad*, to; *collum*, the neck.] To embrace.

Accompagnamento (It.) (*ac-com-pan-ya-men-to*), **Accompagnement** (Fr.) (*ac-com-pang-mongt*), **Accompaniment.** The separate part or parts that accompany a solo or chorus; generally instrumental, but a vocal solo with vocal accompaniment is frequently met with.

Accompaniment ad libitum (Lat.). An accompaniment that may be omitted without injury to the musical effect.

Accompanist or Accompanyist. One who plays or sings an accompaniment to a solo.

Accoppiato (It.) (*ac-cop-pee-ah'-to*). Coupled or joined together.

Accord (Fr.). A chord; agreement in pitch. Mode of tuning a string instrument.

Accordatura (It.) (*ac-cor-da-too'-ra*). The mode of tuning string instruments, as violin, guitar, etc.

Accordion. A small, portable instrument with free reeds.

Achtel (Ger.). Eighth-note.

Achtel Pause (*pow-ze*). Eighth-rest.

Acoustics (*a-koos-tics*) [from Greek *akuo*, to hear]. The science of sound; that which treats of the cause, nature, and phenomena of sound as a branch of physical science.

Action. The mechanism by means of which the hammers of the piano and the valves and stops of the organ are controlled by the performer.

Acuta (Lat.). Acute. A mixture-stop in the organ.

Acute. Pitched high; the opposite of grave.

Adagietto (It.) (*a-da-jee-et'-to*). Diminutive of Adagio; not so slow as Adagio.

Adagio (It.) (*a-da'-jee-o*). Slowly; also a name given to a movement written in that time.

Adagio assai (*as-sah-e*), **Adagio di molto** (*dee mol-to*). Very slowly.

Adagio cantabile (*can-tah'-bee-leh*). Very slow and sustained, as if being sung.

Adagio patetico (*pa-teh'-tee-co*). Slow and with pathos.

Adagio pesante (*peh-san'-teh*). Slow and weighty.

Adagio sostenuto (*sos-teh-noo-to*). Slow and sustained.

Adagissimo (It.). Superlative of Adagio. More than usually slow; very slow indeed.

Added Sixth. A name given to the subdominant chord with the 6th over its fundamental added, thus: F A C D. This explanation of this combination is not now generally accepted.

Addolorato (It.) (*ad-do-lo-rah'-to*). Sorrowful; dolorous.

A demi-jeu (*deh-mee-zheoo*). With half force or play. A direction to use half the power of the instrument, generally used of the organ.

A deux cordes (*doo-cord*). On two strings.

A deux mains (*doo-mang*). By or for two hands.

A deux temps (*doo-tahm*). In ⅔ time.

Adirato (It.) (*ad-ee-rah'-to*). Angrily; irritated.

Adjunct Keys or Scales. Those a fifth above and fifth below the given key or scale. Related scales. The scales or keys of the dominant and subdominant.

Adjunct Notes. Short notes, not essential to the harmony, occurring on unaccented parts of a bar. [Cf. *Auxiliary Notes, Passing Notes.*]

Ad libitum (Lat.). At will. (1) In passages so marked, the time may be altered at the will of the performer. (2) Parts in a score that may be omitted.

A dur (Ger.) (*dure*). A major.

Æolian. The name of one of the Greek scales; also of one of the ecclesiastical scales. Identical with modern A minor without sharped seventh.

Æolian Harp. A shallow, oblong box with gut-strings set in motion by the wind, generally made to fit a window with the lower sash raised enough to admit it. The strings should be tuned in unison.

Äussere Stimmen (Ger.) (*ois-eh-reh stimmen*). The outer parts, as soprano and bass in a chorus, or violin and violoncello in a quartet.

Äusserst (Ger.). Very; extremely.

Äusserst rasch (*rash*). Very quick.

Affabile (It.) (*af-fah'-bee-leh*). Pleasing; affably; agreeably.

Affannato (It.) (*af-fah-nah'-to*) [from *affanno,* anxiety]. Distressfully.

Affannosamente (It.) (*af-fah-no-sah-men'-teh*). Restlessly.

Affannoso (It.) (*af-fah-no-so*). Mournfully.

Affettuosamente (It.) (*af-fet-too-o-sa-men-teh*), **Affetuoso** (It.) (*af-fet-too-o-so*). Affectionately.

Affinity. Connected by relation. Relative keys.

Afflitto (It.) (*af-flit'-to*). Sadly; afflictedly.

Affrettando (It.) (*af-fret-tan'-do*), **Affrettate** (It.) (*af-fret-tah'-teh*), **Affrettore** (It.) (*af-fret-to'-reh*). Hastening the time.

Agevole (It.) (*a-jeh'-vo-leh*), **Agevolezza** (It.) (*a-jeh-vo-letz'-ah*). With lightness or agility.

Agilmente (It.) (*a-jil-men'-teh*), **Agilmento** (It.). In a lively, cheerful manner.

Agitamento (It.) (*a-jee-tah-men'-to*). Restlessness.

Agitato (It.) (*a-jee-tah'-to*). Agitated. To sing or play in an agitated, hurried manner.

Air. A tune, song, melody.

Ais (Ger.) (*a-iss*). A sharp.

A la. In the manner of, as **a la chasse** (*shass*). Like a hunt; hunting song.

A la mesure (Fr.) (*meh-zoor*). In time. Same as *A tempo* and *A battuta.*

Alberti Bass. Broken chords arranged thus:

So called from the name of its reputed inventor, Domenico Alberti.

Al' loco. At the place. Used after the direction to play 8th higher or lower.

Al piacere. See *A piacere.*

Al rigore di (or **del**) **tempo** (*ree-go-reh dee tempo*). In strict time.

Al scozzese (*scots-zeh-zeh*). In Scotch style.

Al segno (*sen-yo*). To the sign. A direction to return to the sign 𝄋. **D'al segno,** from the sign, is used with the same intention.

All' antico (*an'-tee-ko*). In ancient style.

All' ottava (*ot-tah-vah*). When *over* the notes, play octave higher than written; when *under,* an octave lower. In orchestral scores it means that one instrument is to play in octaves with another.

All' unisono. At unison.

Alla (It.). Written Al. or All. before words beginning with a vowel. Like; in the style of.

Alla breve (It.) (*al-lah breh'-veh*). This was originally $\frac{4}{2}$ rhythm, so called from the fact that one *breve,* or double-whole-note, filled each measure. To-day the term is more generally applied to $\frac{2}{2}$ rhythm, marked 𝄵.

Alla caccia (It.) (*cat-chia*). In hunting style.

Alla camera (It.) (*ca'-meh-rah*). In chamber-music style.

Alla capella. In church style. Also *A capella.*

Alla deritta. By degrees.

Alla hanacca (*ha-nak-ka*). In the manner of a hanacca.

Alla marcia (*mar'-chee-a*). In march style.

Alla mente (*men-teh*). Extemporaneous.

Alla militare (*mee-lee-tah-reh*). In military style.

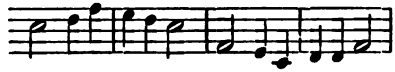
Alla moderno. In modern style.

Alla Palestrina. In the style of Palestrina, *i.e.*, strict C. P. without instrumental accompaniment.

Alla polacca. Like a polacca or polonaise.

Alla quinta. At the fifth.

Alla rovescio (*ro-veh'-shee-o*). By contrary motion or reverse motion, as when a phrase is imitated with the movement of the intervals inverted. Example:



Alla siciliana (*see-chee-lee-ah'-nah*). In the style of a Siciliana, *q. v.*

Alla stretta. Like a stretto, *q. v.*

Alla turca. In Turkish style.

Alla zingaro. In Gypsy style.

Alla zoppa. Lamely; halting.

Allegramente (It.) (*al-leh-grah-men'-teh*). Joyfully.

Allegretto (It.) (*al-leh-gret'-to*). Diminutive of *Allegro.* (1) Slower than Allegro. (2) A movement in this time.

Allegrettino (It.) (*al-leh-gret-tee'-no*). Diminutive of *Allegretto.* (1) Not so fast as Allegretto. (2) A short Allegretto movement.

Allegro (It.) (*al-leh-gro*). (Lit., joyful.) Quick, lively. The word is occasionally employed to describe a whole movement of a quartet, sonata, or symphony. In music it is sometimes qualified as:

Allegro agitato (It.). Quick and in an excited manner.

Allegro assai (It.). Literally, fast enough. A quicker motion than simple allegro.

Allegro commodo or comodo (It.). An easy, graceful allegro.
Allegro con brio (It.). Quickly and with spirit.
Allegro con fuoco (It.). Rapidly and with fire.
Allegro con moto (It.). With sustained joyfulness.
Allegro con spirito (It.). Joyfully and with spirit.
Allegro di bravura (It.). A movement full of executive difficulties intended to exhibit the capacity of the singer or player.
Allegro di molto (It.). Exceedingly quick.
Allegro furioso (It.). Rapidly and with fury.
Allegro giusto (It.). In quick but steady time.
Allegro ma grazioso (It.). Lively and with graceful motion.
Allegro ma non presto (It.). Rapidly, but not too fast.
Allegro ma non tanto (It.). Quickly, but not too much so.
Allegro ma non troppo (It.). Lively, but not too fast.
Allegro moderato (It.). Moderately quick.
Allegro molto (It.). Very quick.
Allegro risoluto (It.). Lively and with firmness and decision.
Allegro veloce (It.). Lively and with speed.
Allegro vivace (It.). Lively and brisk.
Allegro vivo (It.). Quick and lively.

Allemande (Fr.) (*almain, allemaigne*). A German dance (or some authorities say French), originally in duple time. Adopted as one of the movements in the Suite by Bach, Handel, and others, and written in $\frac{4}{4}$ time.

Allentamento (It.) (*al-len-tah-men-to*), **Allentato** (It.) (*al-len-tah-to*), **Allentando** (It.) (*al-len-tan-do*). Giving way; slackening the time.

Allmählig (Ger.) (*all-may-lig*). Gradually; by degrees.

Alpenhorn or **Alphorn.** A wooden horn slightly curved, 4 to 8 feet long, used by the Swiss herdsmen.

Alt (Ger.). The alto voice or part.

Alt-Clarinette. Alto clarionet. Its pitch is a 5th below the ordinary clarionet.

Alt-Geige. The viola.

Alt-Oboe. Oboe de caccia, *q. v.*

Alt-Posaune (*po-zow-neh*). Alto trombone.

Alterato (It.) (*al-teh-rah'-to*), **Altéré** (Fr.) (*al-teh-reh*) Changed; altered.

Altered. Said of intervals, the normal condition of which in a scale or chord is changed.

Alternativo (It.) (*al-ter-nah-tee'-vo*). An alternate. A part of a movement to be played alternately with others. This name is frequently given to the second trio of a Scherzo in chamber music when (as is unusual) a second trio is added.

Altissimo (It.). The highest.

Alto (It.). High, loud. Originally applied to high male voices, now generally to the lowest female voice. Also applied to the viola (or tenor violin).

Alto Clef. The C clef on the third line, used for the viola, alto trombone, and (in Europe) for the alto voice.

Altra, Altre, Altri, Altro (It.) (masculine and feminine forms in the singular and plural). Other, others.

Amabile (It.) (*ah-mah'-bee-leh*). Amiably, sweetly, tenderly.

Amarevole (It.) (*ah-mah-reh'-vo-leh*). Sad, bitter.

Amateur (Fr.) (*a-mah-toor*). A lover of art. Generally applied to one who does not follow it professionally.

Ambrosian Chant. The system of church music introduced by Ambrose of Milan in the fourth century.

Ambrosian Hymn. A name given to the Te Deum on account of the belief—now known to be erroneous—that it was written by Ambrose of Milan.

Âme (Fr.) (*am*). Soul. The French name for the sound-post of instruments of the violin family.

American Organ. The English name for American reed organs, in which the air is drawn through instead of being forced through the reeds, as in the usual European system.

A mezza voce (It.) (*met-za vo-chee*). With half voice.

A moll (Ger.). A soft, *i. e.*, A minor.

Amorevole (It.) (*a-mor-eh'-vol-eh*), **Amorevolmente** (It.), **Amorosamente** (It.), **Amoroso** (It.). Lovingly; tenderly; amorously.

Amusement (Fr.) (*a-mooz-mong*). A light composition; a divertimento.

Anche (Fr.) (*onsh*). A reed of organ-pipe, or mouth-piece of oboe, clarionet, etc. **Jeu-d'anche,** reed-stop. **Ancia** (It.) (*an-chee-ah*). Italian form of the same word.

Anche (It.) (*an-keh*). Also; yet; still.

Anche piu moto. Still or yet faster.

Ancor (It.). Also; yet; still; used in the same way as Anche.

Ancora (It.). Again. Fr., *encore.*

Andächtig (Ger.) (*an-daych-tig*). Devoutly.

Andamento (It.) (*an-da-men'-to*). Movement; the coda to a long fugue theme frequently dropped in the "working out."

Andante (It.) [from *andare,* to walk or go slowly]. A slow movement; quiet, peaceful tempo.

Andante affettuoso. Slow, with tenderness.

Andante cantabile (*can-tah'-bee-leh*). Slow and singing.

Andante con moto. Slow, but with a little motion.

Andante grazioso. Slow and graceful.

Andante maestoso. Slow and majestic.

Andante non troppo or **ma non troppo.** Slow, but not too slow.

Andante pastorale. Slow, in pastoral style.

Andante sostenuto (It.) (*sos-teh-noo'-to*). Slow, with smoothness.

Andantemente (It.). Like an Andante.

Andantino (It.) (*an-dan-tee'-no*). A diminutive of *Andante.* A little faster than Andante (some say slower, but the Italian dictionaries say faster).

Anelantemente (It.) (*ah-neh-lan-teh-men'-teh*). Ardently; eagerly.

Anfang (Ger.). Beginning.

Anfangsgründe (Ger.). Rudiments.

Anfangs-Ritornel (Ger.). Introductory symphony.

Angenehm (Ger.) (*an'-geh-nehm*). Pleasing; agreeable.

Anglaise (Fr.) (*on-glehs*), **Anglico** (It.) (*an'-glce-ko*). The English country dance.

Angel'ica. (Lat.). The vox angelica.

Angel'ique (Fr.) (*on-jeh-leek*). Voix angelique, angel voice, name of an organ-stop. Also called Voix Céleste (Fr.) (*vo-a seh-lest*). Celestial voice.

Angosciosamente (It.) (*an-go-shee-o-sa-men'-teh*), **Angoscioso** (It.) (*an-go-shee-o'-so*). Painfully; with anguish.

Anhang (Ger.) [*anhängen*, to hang to]. Coda.

Anima (It.) (*ah'-nee-mah*), **Animato** (It.) (*ah-nee-mah'-to*), **Animando** (It.). Soul; spirit; life; lively with animation.

Animosamente (It.) (*ah-nee-mo-sah-men'-teh*), **Animosissimo** (It.) or **Animosissamente.** Very energetic; boldly.

Animoso (It.). Spiritedly; energetically.

Anlage (Ger.) (*an-lah'-geh*). The plan of a composition.

Anleitung (Ger.) (*an-ley'-toong*). Direction; guidance; preface.

Anmuth (Ger.) (*an-moot*). Sweetness; grace; charm.

Anmuthig (Ger.). Sweetly; gracefully.

Ansatz (Ger.). (1) Attack. (2) Position of mouth in singing. (3) Position of lips in blowing a wind instrument. See *Embouchure.*

Anschlag (Ger.). Touch, as applied to piano and other keyed instruments.

Anschwellen (Ger.) (*an-shvel-len*). To increase in loudness; crescendo.

Antecedent [Lat. *ante, cado,* to fall before]. The subject or theme proposed for imitation; the subject of a fugue. The reply or imitation is called the consequent.

Anthem, * ănthĕme, * ăntĕm, *s.* [In A. S. *antefen,* a hymn sung in alternate parts, an anthem; O. Fr., *anthame, antene, antienne, antevene;* Prov., *antifene, antifona;* Sp. and It., *antifona;* Low Lat., *antiphona;* from Gr. αντιφωνον (*antiphōnon*), an antiphon, an anthem; αντιφωνος (*antiphōnos*), sounding contrary, . . . responsive to; αντι (*anti*), opposite to, contrary to; φωνη (*phōnè*), a sound, a tone.]

*(1) *Originally:* A hymn sung "against" another hymn; in other words, a hymn in alternate parts, the one sung by one side of the choir, the other by the other.

"*Anthem*, a divine song sung alternately by two opposite choirs and choruses.",—*Glossog. Nov.* 2d ed. (1719).

(2) *Now:* A portion of Scripture or of the Liturgy, set to music, and sung or chanted.

There are three kinds of anthems: (1) A verse anthem, which in general has only one voice to a part; (2) a full anthem with verse, the latter performed by single voice, the former by all the choir; (3) a full anthem, performed by all the choir.

Anthropoglossa [Gr. *anthropos,* man; *glossa,* the tongue]. Like the human voice; the vox humana stop in the organ.

Anticipation [Lat. *ante,* before; *capio,* to take]. To introduce a note belonging to the next chord before leaving the preceding chord.

Antiphon [Gr. *anti,* against; *phoneo,* to sing]. A short sentence or anthem sung before and after the psalter for the day.

Antiphony. The responsive singing of two choirs generally placed on opposite sides of the chancel, one called the Decani, on the Dean's side of the chancel. the other the Cantoris, on the precentor's or leader's side. The verses of the psalms are sung by the choirs alternately, but the Gloria by the united choirs.

Anwachsend (Ger.) (*an-vach-sent*). Swelling; crescendo.

Aperto (It.) (*ah-pehr-to*). Open. Direction to use the damper ("loud") pedal.

A piacere (*pee-ah-cheh'-reh*), or **Al piacer,** or **A piacimento** (*pee-ah-chee-men'-to*). At pleasure.

A poco a poco (It.). Little by little.

A poco piu lento (It.). A little slower.

A poco piu mosso (It.). A little faster.

Appassionata (It.) (*ap-pas-sion-ah'-tah*), **Appassionamento** (It.). With strong passion or emotion.

Appassionatamente (It.). Impassioned.

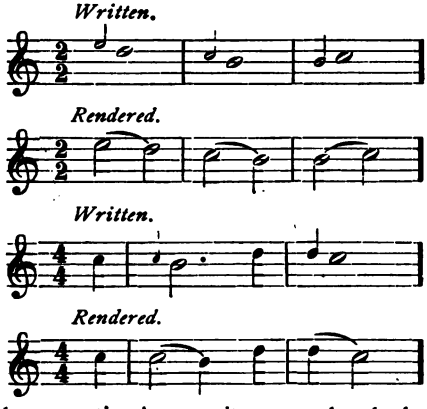
Appenato (It.) (*ap-peh-nah'-to*). Distressfully.

Applicatur (Ger.) (*ap-plee-ka-toor'*). The fingering of a musical instrument.

Appoggiando (It.) (*ap-pod-je-an'-do*). Leaning upon; suspended notes.

Appoggiato (It.). Retardations; syncopations.

Appoggiatura (It.) (*ap-pod-jea-too'-rah*). To lean against. An ornamental note foreign to the harmony, one degree above or below a member of the chord, always on an accent

or on a beat. It takes half the value of the note it precedes, but if the note it precedes is dotted, it takes two-thirds of its value.

The modern practice is to write as rendered, thus avoiding any confusion between the appoggiatura and the acciaccatura.

A punto (It.). Accurate, strict time.

A punto d'arco (It.). With the point of the bow.

A quatre mains (Fr.) (*katr-mang*). For four hands.

A quattro mani (It.) (*kwat-tro mah-nee*). For four hands.

Arcato (It.) (*ar-kah'-to*). With the bow; a direction to resume the bow after pizzicato.

Arco (It.). The bow.

Ardente (It.) (*ar-den-teh*). Ardent; fiery.

Ardente (Fr.) (*ar-dongt*). Ardently.

Ardito (It.) (*ar-dee-to*). Ardently; boldly.

Aretinian Syllables. *Ut, re, mi, fa, sol, la,* given by Guido Aretinus to the hexachord. *Ut* was changed to *do,* as being a better vowel for solmization.

Aria (It.) (*ah'-ree-ah*). Air; song. In form the aria consists of three members: Part I, a more or less elaborate melody in the tonic key. Part II, another melody in a related key. Part III, a repetition of the first melody, to which a coda is generally added.

Aria buffa (It.) (*boof'-fah*). An aria with humorous words.

Aria concertante (It.) (*con-cher-tan'-teh*). An aria with obbligato accompaniment of instruments.

Aria di bravura (It.) (*dee-brah-voo'-rah*) or **d'abilita** (*d'ah-bee-lee-tah*). An aria with difficult, showy passages.

Aria fugato (It.) (*foo-gah'-to*). An aria with an accompaniment written in fugue style.

Aria parlante (It.) (*par-lan'-teh*). Literally a speaking aria, one in which the music is designed for declamatory effect. The aria parlante was the precursor of the recitative.

Arietta (It.) (*ah-ree-et'-ta*). A small aria, less elaborate than the aria.

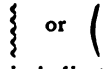
Arioso (It.) (*ah-ree-o'-so*). A short melody at the end of or in the course of a recitation.

Armonia (It.) (*ar-mo'-nee-ah*). Harmony.

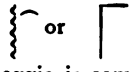
Armoniosamente (It.) (*ar-mo-nee-o-sa-men'-teh*). **Armonioso** (It.) (*ar-mo-nee-o'-so*). Harmonious; harmoniously.

Arpa (It.) (*ar'-pah*). Harp.

Arpège (Fr.) (*ar-pehzh'*), **Arpeggio** (It.) (*ar-ped-jeeo*). In harp style. In piano music a direction to play the notes of a chord in rapid succession from the lowest upward. Indicated by



A reversed arpeggio is indicated by



In old music the arpeggio is sometimes indicated thus:

Arpeggiando (It.) (*ar-ped'-jee-an-do*). In harp style.

Arpeggiato (It.) (*ar-ped-jee-a'-to*). Arpeggiated.

Arrangement (Fr.) (*ar-ranzh-mong*). A piece of music written for one or more instruments or voices adapted to other instruments or voices. Also called Transcription.

Ar'sis (Gk.). The unaccented or up beat; the reverse of Thesis, the accented or down beat.

Articolato (It.) (*ar-tik-ko-lah'-to*). Articulated distinctly.

Artig (Ger.) (*ahr-teech*). Neat, pretty, unaffected.

As (Ger.). A flat. **As dur** (*doohr*), A flat major. **As moll,** A flat minor.

Assai (It.) (*as-sah'-ee*). Very, extremely, as Allegro assai, very fast. Adagio assai, very slow.

Assez (Fr.) (*as-seh*). Rather, as **Assez vite** (*veet*), rather quick, or quick enough.

Assoluto (masc.), **Assoluta** (fem.) (It.) (*as-so-loo'-to*). Absolute. Applied to the leading singers of an opera troupe, as Prima donna assoluta, first lady absolute; Prima uomo assoluto, first man absolute.

A suo arbitrio (*soo-oh ar-bee'-tre-o*). At your will.

A tempo (*tem'-po*). In time. A direction to resume strict time after *Rall.* or *Rit., q. v.*

A tempo giusto (*joos'-to*). In strict time.

A tempo rubato (*roo-bah'-to*). In stolen time, *i. e.,* retarding and hurrying the time irregularly.

A tre corde (*tray*). On three strings.

Attacca (It.) (*at-tak'-ka*). Attack. Begin the next movement with slight or with no pause.

Attacca subito (It.) (*soo-bee-to*). Attack quickly, without pause.

Attacco (It.), **Attaque** (Fr.) (*at-tak'*). The motive or theme of an imitation or short fugal subject.

Attaquer (Fr.) (*at-tak-keh*). Same as *Attacca.*

Attack. The manner of beginning a phrase or piece; refers generally to the promptness or firmness of the performer or performers.

Attendant Keys. The keys of the 4th and 5th above, and the relative minors of the principal key and these two major relations, as C F G
Rel. minors A D E

Aubade (Fr.) (*o-bad'*). Morning music; the opposite of *Serenade,* evening music.

Audace (Fr.) (*o-dass*). Bold, audacious.

Aufführung (Ger.) (*owf-fee-roonk*). Performance; representation of an opera.

Aufgeregt (Ger.) (*geh-rehgt*). With agitation.

Aufgeweckt (Ger.) (*geh-vekt*). With animation.

Aufhalten (Ger.) (*hol-ten*). To suspend (of dissonances). Also, to hold back or retard (of time).

Aufhaltung (Ger.) (*hol-toonk*). Suspension.

Auflösen (Ger.) (*leh-zen*). To let loose; resolve a dissonance.

Auflösungszeichen (Ger.) (*leh-soonks-tzeich-en*). Releasing sign; the ♮.

Aufschlag (Ger.). Up beat.

Aufschwung (Ger.) (*owf-shvoonk*). Soaring, elevation.

Aufstrich (Ger.). Up bow.

Auftakt (Ger.). The unaccented part of the measure, or the fraction of a measure, at the beginning of a piece.

Augmentation. When the theme of a fugue or imitation is given in notes of double or quadruple the length of those in its original form.

Augmented. (1) Any interval greater than perfect or major. (2) A theme written in notes of greater value than in its original form.

Augmented Sixth Chord. Called also extreme sharp sixth; superfluous sixth; when formed thus, A♭ C F♯, the Italian sixth; thus, A♭ C D F♯, the French sixth; thus, A♭ C E♭ F♯, the German sixth.

Augmenter (Fr.) (*og-mong-teh*). To increase in force. Same as *Crescendo*.

Ausarbeitung (Ger.) (*ows'-ar-bye-toonk*). Development; the working out of a fugue or sonata, etc.

Ausdruck (Ger.) (*drook*). Expression.

Ausdrucksvoll (Ger.). With expression; literally, full of expression.

Ausführung (Ger.) (*fee-roonk*). Execution; manner of performance.

Ausweichung (Ger.) (*veich-oonk*). Literally, evasion; modulation; change of key.

Authentic. The Ambrosian scales. A melody that lies between the keynote and its octave is called authentic. One that lies between the fourth below and the fifth above the keynote is called plagal. These terms are only used in the ecclesiastical modes.

Authentic. The church scales beginning and ending on any given tonic (except B).

Authentic Cadence. Tonic preceded by dominant.

Autoharp. A modern instrument resembling a zither, of easy performance. The plectrum is drawn across all the strings at once, and those that it is not desired to sound are silenced by a series of dampers controlled by the left hand of the player.

Auxiliary Note. Grace note; appoggiatura.

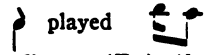
Auxiliary Scales. Related scales.

B

B. The seventh or leading tone of the natural major scale; in German, the note or key of B♭, B♮ being called H.

Baborak or **Baboracka.** A Bohemian dance.

Backfall. An ornament in harpsichord or lute music, written



Badinage (Fr.) (*bah-dee-naje*). Banter; raillery.

Bagatelle (Fr.) (*bah-gah-tell*). A trifle; a name frequently given to short pieces of music.

Bagpipe. An instrument consisting of a leather bag into which air is forced either from a bellows or by the mouth of the player; furnished with from two to four pipes, one pipe with double reed pierced with holes, upon which the melody is played, called in Scotland the chanter; the remaining pipes, with single reeds, called drones, sound continuously the first and fifth of the scale or first, fifth and octave.

Bajadere or **Bayadere** (*by-a-dehr*). East Indian dancing girl.

Bakkia (*bak-kee-ah*). A Kamchadale dance.

Balabile (It.) (*bah-lah-bee'-leh*). Any piece of music written for dancing purposes.

Ballad. A simple song, originally a song to accompany dancing; derived from the low Latin word *ballare,* to dance; in its French form, *ballade,* it is used by modern composers as a title for extended lyric compositions, as the ballades of Chopin.

Balladenmässig (Ger.) (*bal-la'-den-meh-sich*). In ballad style.

Ballad-opera. An opera made up of simple songs, and without recitative.

Balafo (*bah-lah-fo*). An African instrument resembling the xylophone; a South American variety is called the marimba.

Balalaika (Russ.) (*bah-lah-lye'-ka*). A Russian guitar with three or four strings, the body triangular.

Ballata (It). A ballad.

Ballerina (It.) (*bal-leh-ree'-nah*). A female ballet dancer.

Ballet (Eng.), called also *Fa-la.* An old form of part song in simple counterpoint.

Ballet (Fr.) (*bal-leh*). A combination of music and dancing, designed to tell a story in pantomime.

Balletto (It.) (*bal-let'-to*). A ballet. Used as a name for a movement by Bach.

Ballo (It.). A dance; a ball.

Ballo in maschera (*mas-keh-rah*). Masked ball.

Band. (1) A company of instrumentalists. (2) The term is used to distinguish the various groups of instruments in the orchestra; as, string band, wood band, brass band. (3) The commonest use of the word is as applied to a company of players on brass instruments. (4) A band composed of wood and brass instruments is called a harmony band.

Band (Ger.) (*bont*). A volume; a part.

Banda (It.) (*ban-dah*). A band.

Bandola (*ban-do'-lah*). A variety of mandolin.

Bandora (Fr.) (*ban-do'-rah*), **Bandore** (Eng.), **Pandoura** (Gk). An obsolete instrument of the guitar family.

Bandurria (Span.) (*ban-door-ree-ah*). A variety of guitar with wire strings.

Banger, Bania, Banja, Banjo. An instrument resembling a guitar, with a circular body, consisting of a broad hoop of wood covered with parchment, generally provided with five strings. The modern banjo is furnished with frets and with a screw mechanism to tighten the parchment.

Bar. A line drawn across the staff or staves to divide the music into portions of equal duration. The portion enclosed between two bars is called a measure. The almost universal custom of musicians, however, is to use *bar* in the sense of measure.

Barbaro (It.) (*bar'-bah-ro*). Savagely; ferocious.

Barbiton (Gk.). (1) A variety of lyre. (2) A string instrument resembling the violoncello (obsolete).

Barcarole, Barcarolle (Fr.) (*bar-ca-rol*), **Barcarola** (It.) (*bar-ca-ro-lah*), **Barcaruola** (It.) (*bar-ca-roo-o-la*). A boat-song; gondolier's song; vocal or instrumental compositions in the style of the Venetian gondoliers' songs.

Barem (Ger.) (*bah-rehm*). A soft organ-stop; closed pipes of eight- or sixteen-foot tone.

Bargaret (Fr.) (*bar-gah-reh*), **Barginet** (Fr.) (*bar-zhee-neh*), **Berginet** (Fr.) (*behr-zhee-neh*), **Bergiret** (Fr.) (*behr-zhee-reh*). A shepherd's song; pastoral song. From *berger* (Fr.), a shepherd.

Baribasso (It.). A deep bass voice.

Bariolage (Fr.) (*bah-ree-o-laje*). A medley; a series of cadenzas.

Baritenor. A low tenor.

Baritone. A brass instrument; a clarionet of low pitch; an obsolete variety of the viol family; the male voice ranging between bass and tenor (also written barytone); the F clef on the third line (not used now).

Barocco (It), **Barock** (Ger.), **Baroque** (Fr.) (*ba-rok*). Irregular; whimsical; unusual.

Barquade, Barquarde (Fr.) (*bar-kad, bar-kard*). Same as *Barcarole.*

Barré (Fr.) (*bar-reh'*). In guitar playing, pressing the first finger of the left hand across all the strings; the finger acts as a temporary "nut," raising the pitch of the strings.

Barre (Fr.) (*bar*). Bar.

Barre de répétition. A double bar with repeat marks.

Bas dessus (Fr.) (*bah-des-soo'*). The mezzo-soprano voice.

Base. Old way of writing bass.

Bass, Basso (It.), **Basse** (Fr.), **Bass** (Ger.). Low; deep.

Basse chantante (Fr.) (*shan-tont*). Baritone voice.

Basse chiffrée (Fr.) (*shif-freh*). Figured bass.

Basse continué (Fr.). Same as *Figured Bass.*

Basse de cremone (Fr.) (*creh-mone*). Bassoon.

Basse d'harmonie (Fr.) (*d'ar-mo-nee*). The ophicleide.

Basse de hautbois (Fr.). The English horn.

Basse de viole (Fr.). Violoncello.

Basse de violon. The double bass.

Basse taille (Fr.) (*tah-ee*). Baritone voice.

Bass-bar. A strip of wood glued to the belly of instruments of the violin family under the lowest string.

Bass Clef. The F clef on the fourth line.

Bass-Flöte (Ger.) (*fla-teh*). A low-pitch flute.

Bass-Geige (Ger.). The violoncello.

Bass-Pommer (Ger.). An obsolete ancestor of the bassoon

Bass-Posaune (Ger.) (*po-zow-neh*). Bass trombone.

Bass-Schlüssel (Ger.) (*schlis-sel*). Bass clef.

Bass-Stimme (Ger.) (*stim-meh*). Bass voice or part.

Bass Tuba. A brass instrument of low pitch.

Bass Viol. The largest viol of a set or "chest" of viols.

Bass Voice. The lowest male voice.

Basset Horn. A variety of the clarionet, ranging from F below bass staff to C above treble staff; rich quality of tone; a favorite of Mozart, who used it in several of his operas and in his Requiem Mass.

Bassetto (It.). An eight- or sixteen-foot reed-stop in the organ; obsolete name for viola.

Basso (It.). The lowest part; a bass singer.

Basso buffo (It.). A comic bass singer.

Basso cantante (It.) (*can-tan'-teh*). A vocal or singing bass.

Basso concertante (It.) (*con-cher-tan'-teh*). The principal bass that accompanies solos and recitatives.

Basso continuo (It.). A figured bass.

Basso obbligato (It.) (*ob-blee-gah'-to*). An essential bas one that may not be dispensed with.

Basso ostinato (It.) (*os-tee-nah'-to*). Literally, obstinate bass; a continuously repeated bass with constant variation of the upper parts; generally used as the foundation of that member of the suite called the Passacaglio.

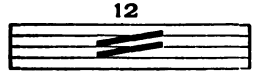
Basso profundo (It.). A very deep, heavy bass voice.

Basso ripieno (It.) (*ree-pee-eh'-no*). A "filling up" bass. See *Ripieno.*

Bassoon, Basson (Fr.), **Fagotto** (It.), **Fagott** (Ger.). A wood-wind instrument with double reed; the bass of the wind band; compass from B♭ below bass staff to B♭ in treble staff (two or three higher notes are possible).

Basson quinte (Fr.) (*kangt*). A bassoon a fifth higher than the preceding.

Bâton (Fr.). (1) The stick used by a conductor; also, figuratively, his method of conducting. (2) A pause of several measures, signified thus



in modern music, viz.: one or two heavy diagonal lines with figures over to indicate the number of bars rest.

Batterie (Fr.) (*bat-teh-ree*). (1) The roll on the drum. (2) Repeated or broken chords played staccato. (3) Striking instead of plucking the strings of the guitar.

Battuta (It.) (*bat-too'-tah*). A measure or bar.

Bauerpfeife (Ger.) (*bower-pfifeh*). An 8-foot organ-stop of small scale.

Baxoncillo (Sp.) (*bah-hon-theel'-yo*). Open diapason.

Bayadere. See *Bajadere.*

Bayles (Sp.) (*bahl-yehs*). Comic dancing songs.

Bearings or **Bearing Notes.** The notes first tuned by an organ- or piano-tuner as a guide to the rest.

Beat. (1) The motion of the hand or baton by which the time (rate of movement) of a piece is regulated. (2) The equal parts into which a measure is divided. (3) Th

throbbing heard when two sounds not exactly in unison are heard together. (Beats are also produced by other intervals.)

Bebung (Ger.) (*beh-boonk*). Trembling; an effect obtained on the obsolete clavichord by rapidly vibrating the finger up and down without raising it from the key; the tremolo-stop in an organ.

Becken (Ger.). Cymbals.

Begeisterung (Ger.) (*be-geis'-te-roonk*). Spirit; excitement.

Begleitung (Ger.) (*be-glei'-toonk*). Accompaniment.

Beklemmt (Ger.) (*beh-klemt'*). Anxious; oppressed.

Bell. (1) A cup-shaped metal instrument. (2) The cup-shaped end of brass and some wood instruments.

Bell Diapason, Bell Gamba. Organ-stops with bell-shaped mouth.

Bellezza (It.) (*bel-let'-za*). Beauty of expression.

Bellicosamente (It.) (*bel-le-co-sa-men'-teh*). In a warlike manner; martially.

Belly. The upper side of instruments of the violin and guitar families.

Bémol (Fr.) (*beh-mol*). The sign ♭.

Ben (It.) (*behn*). Well; as, **ben marcato,** well marked.

Bene placito (It.) (*beh-neh pla-chee'-to*). At pleasure.

Béquarre or **Bécarre** (Fr.) (*beh-kar*). The sign ♮.

Berceuse (Fr.) (*behr-soos*). A cradle-song; lullaby.

Bergomask or **Bergamask.** A lively dance in triple time.

Bes (Ger.) (*behs*). B double flat.

Bestimmt (Ger.). With energy; con energia.

Bewegt (Ger.) (*beh-vehgt'*). Moved; with emotion; con moto.

Bewegung (Ger.) (*beh-veh'-goonk*). Motion.

Bien-chanté (Fr.) (*be-ang-shong-teh*). Literally, well sung; smoothly; cantabile.

Bifara (Lat.). An organ-stop; same as *Vox angelica;* two pipes not in perfect unison.

Binary Form. A movement founded on two principal themes.

Binary Measure. A measure with two beats.

Bind. A tie. The same sign, when over two or more notes on different degrees, is called a slur.

Bis (Lat.). Twice. When placed over a short passage, inclosed thus, signifies that it is to be played twice.

Bit. A small piece of tube used to lengthen the trumpet or other brass instrument to alter the pitch.

Bizzarramente (It.) (*bid-zarra-mente*), **Bizzaria** (It.) (*bid-zarria*), **Bizzaro** (It.) (*bid-zarro*). Bizarre; fantastic; odd; droll.

Blanche (Fr.) (*blongsh*). A half-note; minim.

Blanche pointée (*poin-teh*). A dotted half-note.

Blase-Instrument (Ger.) (*blah-zeh*). Wind instrument.

Bob. A technical term in bell ringing.

Bocca (It.). The mouth. **Con bocca chiusa** (*kee-oo-sa*), with closed mouth; humming.

Bocca ridente (It.) (*ree-den'-teh*). Smiling mouth; the proper position of the mouth in singing.

Bocktriller (Ger.). A bad trill. (Literally, goat's bleat.)

Bois (Fr.) (*bo-a*). Wood. **Les bois,** the wood wind.

Bolero (Sp.) (*bo-leh-ro*). Spanish dance in $\frac{3}{4}$ time; also called **Cachuca** (*ka-choo-ka*).

Bombard, An 8 or 16-foot reed-stop in the organ.

Bombardon. A large, deep-toned brass instrument.

Bouché (masc.), **Bouchée** (fem.) (Fr.) (*boo-sheh*). Closed. Applied to organ-stops with closed mouth.

Bouffe (Fr.) (*boof*). Comic.

Bourdon. (1) A closed organ-stop of 16 or 32-foot tone. (2) In France also 4 and 8-foot stops, analogous to the stop diapason, are so called. (3) A drone bass. (4) The largest bell of a chime.

Bourrée (Fr.) (*boo-reh*). A rapid dance $\frac{4}{4}$ or $\frac{2}{4}$ time, frequently used as one of the movements in a suite.

Bow. (1) The implement of wood and horse-hair by means of which the strings of the violin family of instruments are set in vibration. (2) The rim of a bell.

Bowing. (1) The art of managing the bow. (2) The signs indicating the way in which the bow is to be used.

Brabançonne (Fr.) (*bra-ban-sonn*). The Belgian national air.

Brace. The sign { used to join two or more staves.

Bransle (Fr.) or **Branle** (*brongl*), **Brawl.** An ancient French dance in $\frac{4}{4}$ time.

Bratsche (Ger.) (*bratch-eh*). The viola. Corruption of the Italian **Braccia** (*brats-chia*), the arm-viol.

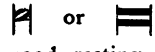
Bravo (masc.) (It.), **Brava** (fem.) (*bra-vah*), **Bravi** (plu.) (*bra-vee*). Literally, brave. Used to applaud performers, meaning "well done."

Bravura (It.) (*bra-voo'-rah*). Boldness; brilliancy. A composition designed to exhibit the powers of the performer.

Break. (1) The point at which the register of the voice changes. (2) The point at which the lower octave is resumed in compound organ-stops. (3) The point where the quality of the tone changes in wood instruments (of the clarionet family especially).

Breit (Ger.) (*bright*). Broad; stately.

Breve [from Lat. *brevis*, short]. Formerly the shortest note; now the longest, equal in value to two whole notes. Made



Bridge. A piece of wood resting on the sound-board or resonance box, upon which the strings of piano, violin, guitar, etc., rest.

Brillante (Fr.) (*bree-yant*), **Brillante** (It.) (*breel-lan-teh*). Brilliant.

Brindisi (It.) (*brin-dee'-zee*). Drinking song in $\frac{2}{4}$ or $\frac{6}{8}$ time, so written as to resemble the Tyrolese Jodl.

Brio (It.) (*bree-o*). Fire; spirit.

Brioso (It.). Cheerfully; briskly; joyfully.

Broken Cadence. An interrupted cadence.

Broken Chords. See *Arpeggio.*

Brumm-Stimmen (Ger.). Humming voices; con bocca chiusa.

Bruscamente (It.) (*broos-ka-men'-teh*). Roughly; strongly accented.

Brustwerk (Ger.) (*broost-vehrk*). The pipes in the organ belonging to the swell or choir organ.

Buca (It.), **Schall-Loch** (Ger.). The sound-hole of a guitar, mandolin, etc.

Buccolica (It.) (*buk-ko'-li-ka*), **Bucolique** (Fr.) (*boo-ko-leek*). In a rustic style.

Buffo (masc.), **Buffa** (fem.). A comic opera, or air, or singer.

Bugle. (1) A straight or curved hunting horn. (2) A keyed horn, generally made of copper. Chiefly used for military signals.

Burden. Old name for the refrain or chorus to a song.

Burletta (It.). A musical farce.

Busain. A 16-foot reed-organ stop.

C

C. The first note in the natural major scale. Middle C, the C lying between the fifth line of the bass staff and first line of the treble staff; the C clef or always signifies this C.

Cabaletta (It.). ("A little horse," so called from the rapid triplet accompaniment generally used with it.) A vocal rondo, the theme often repeated with elaborate variations.

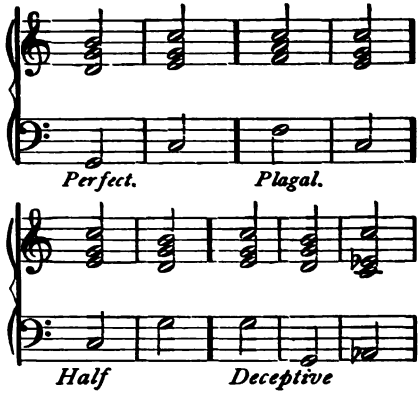
Cabinet-d'orgue (Fr.) (*ca-bee-neh-d'org*). Organ case.

Cabinet Organ. A reed organ (American) in which the air is drawn instead of forced through the reeds.

Cabinet Piano. An old-style lofty upright piano.

Caccia (It.) (*cat'-chia*). Hunting chase.

Cachucha (Sp.) (*ca-choo'-cha*). The same as *Bolero*.

Cadence [from Lat. *cado*, to fall]. The end of a phrase, part, piece. The principal cadences are as follows: whole, or perfect, dominant to tonic; half, or imperfect, tonic to dominant; deceptive, dominant to subdominant or submediant.

Plagal cadence, subdominant to tonic. In the perfect cadence the dominant is generally preceded by the 6-4 of the tonic; in the half cadence the 6-4 of the tonic before the dominant which is the final; half and deceptive cadences are used in the course of a piece; perfect and plagal at the end. The Phrygian cadence consists of the following chords:

A long, brilliant, vocal or instrumental flourish introduced just before the close, or before the return of the principal theme, is also called a cadence (in Italian, cadenza).

Cadenz or **Kadenz** (Ger.). Cadence.

Cadenza (It.). A cadence. The Italian word is generally used when applied to the kind of passage described above.

Ça-ira (Fr.) (*sah-era*). That will do; lit., that will go. A revolutionary song in France.

Caisse (Fr.) (*case*). A drum.

Caisse claires (*clare*). Kettle drums. **Grosse Caisse,** large drum.

Caisse roulante. Side or snare drum.

Cal'amus (Lat.). A reed. From this are derived the words **Chalumeau** (Fr.) (*sha-loo-mo*), the first register of the clarionet, and **Shawm,** an obsolete reed instrument used in the Bible as the translation of a Hebrew instrument.

Calan'do (It.) [from *calare,* to go down or decrease]. Getting both slower and softer.

Calandrone (It.) [*calandra,* a lark]. A small reed instrument resembling the clarionet.

Cala'ta (It.). A lively dance in $\frac{3}{4}$ time.

Calcan'do (It.) [from *calcare,* to tread upon]. Hurrying the time.

Call. A military signal, given by drum or bugle.

Calma (It.). Calm, quiet.

Calma'to (It.). Calmed, quieted.

Calore (It.) (*kal'-o-reh*). Warmth, passion.

Caloro'so (It.). Warmly, passionately.

Cambiata (It.) (*camb-ya'-ta*) [from *cambiare,* to change]. **Nota cambiata,** changing note; a dissonant struck on the accent.

Camera (It.) (*ka'-meh-ra*). Chamber. **Musica di camera,** chamber music.

Camminan'do (It.) [from *camminare,* to travel or walk]. Walking, flowing. Same as *Andante.*

Campa'na (It.). A bell.

Campanello (It.) (*kam-pah-nel'-lo*). A small bell.

Campanet'ta (It.). Instrument consisting of a series of small bells tuned to the musical scale, played either with small hammers held in the hands, or by means of a keyboard.

Campanology. The art of making and using bells.

Canaries. A lively dance in $\frac{3}{4}$ time, of English origin.

Can'crizans [Lat. *cancer,* a crab]. A term applied to a canon in which the "follower" takes the theme backward.

Canon (Lat.). Law or rule. (1) The measurement of the ratios of intervals by means of the monochord. (2) A musical composition in which each voice imitates the theme given out by the leading voice; this imitation may be at any interval above or below, or may begin at any point of the theme. There are many varieties of the canon. The follow-

ing are the most important, if any importance attaches to such dry productions: **Close Canon,** the entrance of the voices indicated by a sign; the parts not written out. **Open Canon,** the reverse of this; *i. e.,* written in full. **Finite Canon,** one with an ending. **Infinite Canon,** one without an ending.

There are also canons by augmentation, by diminution, by inversion, by retrogression (cancrizans), etc., etc.

Canonic Imitation. See *Canon.*

Cantabile (It.) (*can-tah'-bee-leh*) [from *cantare,* to sing]. In a singing style.

Cantan'do (It.). Singing.

Canta'ta. (1) A mixture of aria and recitative for one voice. (2) A short oratorio, or a secular work in oratorio form, sung without costume or action.

Cantatore (It.) (*can-ta-to'-reh*). A singer, male.

Cantatrice (It.) (*can-ta-tree'-cheh*). A singer, female.

Cantilina (Lat.). (1) A folk-song. (2) A solfeggio. (3) A smooth-flowing melody. (4) Anciently the Cantus firmus.

Canticle (Lat.). (1) A song of praise. **Cantico** (It.), **Cantique** (Fr.) (*kan-teek*), **Lobgesang** (Ger.) (*lope-ge-zang*). (2) The parts of Scripture—Te Deum and Benedicite Omina Opera—that form the chief part of the musical service of the Protestant Episcopal Church.

Cantino (It.). See *Chanterelle.*

Canto (It.). The air; the melody; upper part.

Canto a capella (It.). Sacred music.

Canto fermo (It.). Cantus firmus.

Canto figura'to (It.). Florid melody; melody with variations.

Canto primo (It.). First soprano.

Canto recitativo (It.). Declamatory singing.

Canto ripieno (It.) (*ree-pe-eh'-no*). Additional soprano chorus parts.

Canto seconda (It.). Second soprano.

Cantor (Lat.), **Kantor** (Ger.). A precentor.

Cantore (It.). A singer; chorister.

Cantoris (Lat.). The side of a cathedral choir (the north) where the cantor sits is called the cantoris; the opposite side is called the decani side, where the dean sits.

Cantus (Lat.). Song.

Cantus ambrosia'nus (Lat.). Plain song.

Cantus firmus. The plain song or chant.

Cantus mensura'bilis (Lat.). Measurable song; name given to music when first written with notes of definite length.

Canzona (It.) (*cant-so'-na*). (1) A part song in popular style. (2) An instrumental composition in the old sonata form. (3) An indication of lively, rapid movement.

Canzonette (Fr.) (*can-so-net*), **Canzonetta** (It.), **Canzonet** (It.). A short part song.

Capella (It.). Church. **Alla capella,** in church style.

Capellmeister (Ger.) (*ka-pel'-meis'-ter*). Master of the chapel; the head of the musical establishment of a noble or princely house.

Capellmeister-Musik (Ger.). Music made to order without inspiration is so called in Germany.

Capo (It.). Head; beginning. **Da capo,** from the beginning.

Capodastro (It.). Same as *Capo tasto.*

Capo tasto (It.). Head stop. A clamp which is screwed on the finger-board of the guitar, so as to "stop" all the strings, thus raising the pitch to any degree desired.

Capriccietto (It.) (*ca-pree-chee-et'-to*). A little caprice.

Caprice (Fr.) (*ca-prees'*), **Capriccio** (It.) (*caprit'-chio*). A whim; freak; composition without form. In German, Grille.

Caricato (It.) (*ca-ree-ca'-to*). Overloaded with display.

Carillon (Fr.) (*car-ee-yong*). (1) A set of bells played by hand or by machinery. (2) A mixture-stop in the organ.

Carilloneur (Fr.) (*ca-ree-yo-nure*). One who plays the carillon.

Carmagnole (Fr.) (*car-man-yole*). A wild song and dance of the French Revolution.

Carol. A song of praise, usually sung at Christmas and at Easter.

Carola (It.). See *Carmagnole.*

Carrée (Fr.). A breve.

Carressant (Fr.) (*ca-res-sawnt*), **Carrezzando** (It.) (*car-retz-zan'-do*), **Carrezzevole** (It.) (*car-retz-zeh'-vo-leh*). In a caressing manner.

Cassa grande (It.). The large drum.

Cassatio (It.) (*cas-sa-shio*). A suite; cassation.

Castanets, from *castagna* (It. *castanya,* a chestnut), **Castagnette** (It.) (*cas-tan-yet-teh*), **Castanettes** (Fr.) (*cas-tan-yet*), **Castañuelas** (Sp.) (*cas-tan-yu-eh-las*). Small wooden clappers used to mark the rhythm.

Catch. A species of canon so contrived that the meaning of the words is distorted.

Catena di trilli (It.) (*cat-teh-na dee triliee*). A chain or succession of trills.

Catgut. The usual name for gut-strings, made in reality from sheeps' intestines.

Catlings. The smallest lute strings.

Cattivo tempo (It.) (*cat-tee-vo*). The weak beat; literally, bad beat.

Cauda (Lat.). The tail or stem of a note.

Cavalet'ta (It.). See *Cabaletta.*

Cavalet'to (It., little horse). (1) Small bridge. (2) The break in the voice.

Cavatina (It.) (*cah-vah-tee'-nah*). A short air; a song without a repetition of the first member.

C Clef. See *Clef.*

Cebell. A theme consisting of alternate passages of high and low notes, upon which "divisions" or variations were played on the lute or viol.

Celere (It.) (*cheh'-leh-reh*). Quick, rapid.

Celerita (It.) (*che-leh'-ree-tah*), **con.** With speed.

Celeste (Fr.). Celestial. The soft pedal of the piano.

Cello (It.) (*chel-lo*). Abbreviation of violoncello.

Cembalo (It.) (*chem'-ba-lo*). Harpsichord; piano.

Cembalist (It.) (*chem-ba-list*). A pianist.

Cembanella or **Cennamella** (It.). A flute or flageolet.

Cercar la nota (It.) (*cher-car la no-ta*). To slur or slide from one note to the next. Same as *Portamento.*

Ces (Ger.) (tsehs). C♭.

Chacona (Sp.) (*cha-co'-na*), **Ciaconna** (It.) (*chea-con'-na*), **Chaconne** (Fr.) (*sha-con*). A slow dance in $\frac{3}{4}$ time, written on a ground bass of eight measures, sometimes introduced in the suite.

Chair Organ. Choir organ.

Chalameau (*shah-lah-mo*) or **Chalumeau** (Fr.). See *Calamus*.

Chamber Music. Vocal or instrumental music suitable for performance in small rooms. Generally applied now to sonatas, trios, quartets, etc., for instruments.

Change of Voice. (1) Passing from one register to another. (2) The change from the child's to the adult's voice in boys. Generally occurs between fourteen and seventeen years of age.

Changes. The various melodies produced by the various ways in which a chime is rung.

Change Ringing. The art of ringing chimes.

Changing Chord. A chord struck with a bass that is not a member of the chord.

Changing Notes (nota cambiata, It.). Dissonant notes struck on the beat or accent; appoggiaturas.

Chanson (Fr.) (*shan-song*). A song, a part song; formerly a part song resembling a madrigal.

Chansonnette (Fr.) (*shan-son-net*). A little song.

Chant. A form of composition in which reciting notes alternate with phrases sung in time. There are two forms of chant, Anglican and Gregorian. The Anglican chant may be single, *i. e.*, with the reciting notes and two inflections (phrases in time), or double, that is, the length of two single chants. The Gregorian chant consists of: (1) The intonation. (2) The dominant or reciting note. (3) The mediation (analogous to the inflection, but not in strict time). (4) The dominant again. (5) Ending or cadence. The chant was undoubtedly first sung to metrical words, therefore was as rhythmic as a modern melody. This rhythmic character has been lost by adapting prose words to it.

Chant (Fr.) (*shawnt*). Song; melody; tune; vocal part.

Chantant (Fr.) (*shong-tawnt*). Singing. **Café chantant** a café where singing is part of the entertainment.

Chanter. (1) A singing priest. (2) The melody pipe of the bagpipe.

Chanterelle (Fr.) (*shong-ta-rell*). The highest string of the violin, viola, and violoncello; also of the guitar and lute.

Chanteur (Fr.) (*shong-ture*). A singer (male).

Chanteuse (Fr.) (*shong-toose*). A singer (female).

Chant pastoral (Fr.). Shepherd's song.

Characters. The signs used in written music.

Characterstimme (Ger.). Lit., character voice; any solo-stop on the organ.

Characterstücke (Ger.) (*ka-rak'-ter-stee-ke*). Character pieces; descriptive music, as the pastoral symphony.

Chasse, à la (Fr.) (*a la shass*). In the hunting style.

Chef d'attaque (Fr.) (*shef d'at-tak*). The chorus leader, or leading instrument of any division of the orchestra.

Chef d'oeuvre (Fr.) (*shef d'oovr*). Master-work.

Chef d'orchestre (Fr.) (*shef d'or-kestr*). Conductor of the orchestra; leader.

Chest of Viols. A "chest" containing two trebles, two tenors, and two basses. Called also "consort of viols."

Chest Tone. The lowest register of the voice—male or female.

Chevalet (Fr.) (*she-va-leh*). Bridge of string instruments.

Chiara (It.) (*ke-ah-rah*). Clear, pure.

Chiaramente (It.) (*ke-ah-rah-men'-teh*). Clearly, distinctly.

Chiarezza (It.) (*ke-ah-ret'-za*), **con.** With clearness.

Chiarina (It.) (*ke-ah-ree'-na*). Clarion.

Chiave (It.) (*ke-ah'-veh*). Key or clef.

Chica (Sp.) (*chee-ka*). Old Spanish dance. The original of Giga, Jigue, and Jig.

Chiesa (It.) (*ke-eh'-sa*). Church. **Concerto da chiesa,** a church concert. **Sonata da chiesa,** a church sonata.

Chime. A set of bells, generally five to ten. To chime; to play a set of bells by striking them with hammers or by swinging their clappers. **Chime Ringing** is to swing the bells themselves.

Chirogymnast, Chiroplast. Obsolete machines for strengthening the fingers of pianists and keeping them in position.

Chitarra (It.) (*kit-tah'-rah*). Guitar.

Choeur (Fr.) (*koor*). Chorus, choir.

Choir. (1) A company of church singers. (2) The part of the church appropriated to the singers. In English churches (Anglican) the choir is divided into two parts, called the decani, or choir on the dean's side, and cantori, or choir on the cantor's side. When chanting, they usually sing antiphonally, joining in the "gloria." In anthems the words decani and cantoris are printed to indicate which side is to sing a given part.

Choir Organ. One of the divisions of the organ, the manual for which is generally the lowest. Was originally called chair organ; called in France *prestant.*

Chor (Ger.) (*kore*). Chorus, choir; a number of instruments of the same kind.

Choragus (Lat.). (1) Leader of a chorus. (2) A musical official at Oxford University, England.

Choral. (1) For a chorus. (2) An old form of psalm-tune.

Choral Service. A service of which singing is the most prominent part.

Chord, Akkord (Ger.), **Accord** (Fr.), **Accord** (It.). A combination of three or more sounds—common or perfect chord, or triad. Consists of any sound with its third and fifth; it is called major when the interval from one (or root) to three contains two whole tones; minor, when it contains a tone and a half; diminished, if there are three whole tones from one to five; augmented, if there are four whole tones from one to five. A chord is inverted when its root is not at the bass; chords with more than three letters are dissonant chords, called chords of the seventh if they contain four letters, chords of ninth if they contain five letters, etc., etc. Chords bear the name of the degree of the scale upon which they are written: First, tonic; second, supertonic; third, mediant; fourth, subdominant; fifth, dominant; sixth, submediant; seventh, leading note or diminished chord.

Chorister. A chorus- or choir-singer; a precentor.

Chorus. (1) A company of singers. (2) The refrain of a song. (3) A composition for a company of singers. (4) The mixture-stops in an organ.

Chromatic, Chromatisch (Ger.), **Chromatique** (Fr.), **Cromatico** (It.). (1) Sounds foreign to the key. (2) A scale, consisting of half-tones. Chromatic chord, one including foreign sounds. Foreign to the key; chromatic interval, one not found in the major scale; chromatic half-tone, changing the pitch without changing the letter, as C, C♯.

Church Modes. The scales derived from the Greek, in which Gregorian music or plain songs are written.

Cimbal. A dulcimer; harpsichord.

Cimbali (It.) (*chim-ba-lee*). Cymbals.

Cimbalo (It.) (*chim'-ba-lo*). See *Cembalo*. Also a tambourine.

Cimbel (Ger.) (*tsim-bel*). A mixture-stop in the organ.

Cink (Ger.) (*tsink*), **Cinq** (Fr.) (*sank*). A small reed-stop in the organ.

Cinque pace (Fr.) (*sank pace*). An old French dance. In old English, sink a pace.

Circular Canon. One which ends a half-tone higher than it begins, consequently will, if repeated often enough, go through all the keys.

Circulus (Lat.). A circle; the old sign for what was called perfect time, three beats in the measure; for imperfect time, two beats in the measure, the circle was broken in half, thus, C. It is from this the sign for common time is derived; it is not as is generally supposed the letter C.

Cis (Ger.) (*tsis*). C sharp.

Cithara (Lat.). An ancient lute.

Citoli. Old name for the dulcimer.

Civetteria (It.) (*chee-vet-tee'-rea*), **con.** With coquetry.

Clairon (Fr.). Clarion.

Clangtint. A term introduced by Tyndall to designate the quality of sounds (translation of Ger. *Klangfarbe*); means much the same thing as the French word *timbre*.

Claque bois (Fr.) (*clack boa*). The xylophone; in German, Strohfiedel; straw fiddle. Italian, Organo di legno. Graduated strips of hard wood laid on supports made of straw, played by striking with small hammers held in the hands.

Clarabella. An eight-foot soft organ-stop.

Clarabel Flute. The same stop when of four-foot tone.

Clarichord. An old variety of the harpsichord.

Clarinet or **Clarionet** (a little clarion). A wind instrument with a beating reed, invented in 1654 by Denner. The compass of the clarinet is from E third space bass to the second C above the treble (the highest octave is rarely used). Clarinets are made in several keys; those used in the orchestra are in C, B♭ and A; the B♭ clarinet sounds a whole tone lower than the written notes, the A clarinet a minor third lower; alto and bass clarinets are also used, the former in F and E♭, the latter an octave below the ordinary clarinet. The clarinet has four well-marked registers: the first, or chalumeau, extends from the lowest note to the octave above; second to B♭ in treble staff; third to C above treble staff; fourth the rest of the compass.

Clarinetto (It.), **Klarinette** (Ger.), **Clarinette** (Fr.). The clarinet.

Clarino (It.) (*clah-ree-no*). Clarion or trumpet; an organ-stop; four-foot reed.

Claviatur or **Klaviatur** (Ger.) (*kla-fee-a-toor'*). Keyboard.

Clavicembalo (It.) (*cla-vee-chem'-ba-lo*). Keyed dulcimer; the harpsichord.

Clavichord. An instrument resembling a square piano. The strings were vibrated by forcing wedge-shaped pieces of brass called tangents against them. By depressing the keys, the tangent acted both as a means of vibrating the string and as a bridge. When the finger was raised, the string was damped by a piece of woolen cloth wrapped round it, between the tangent and the pin-block. The chief interest in this obsolete instrument is the fact that it was the favorite of J. S. Bach.

Claviçon (Fr.) (*cla-vee-soong*) [from Lat. *clavis*, a key]. The harpsichord.

Clavicytherium. A variety of harpsichord.

Clavier or **Klavier** (Ger.) (*klah-feer'*). (1) Keyboard. (2) Used as a name for the pianoforte.

Clavier (Fr.) (*klah-vee-eh*). An organ manual.

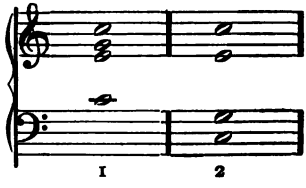
Clavierauszug (Ger.) (*klah-feer-ows-tsoog*). A pianoforte score or edition.

Clef [from Lat. *clavis*, a key]. A sign placed on the staff to indicate the names and pitch of the sounds. Three clefs are used in modern music: (1) The treble or G clef, also called violin clef; this is now always placed on the second line. (2) The C clef:

this clef, when on first line, is called soprano clef; on second line, mezzo-soprano clef; on third line, alto clef, also viola or alto trombone clef; on fourth line, tenor clef; used also for upper notes of violoncello and bassoon. The C clef always signifies middle C; that is, C that lies between the fifth line bass staff and first line treble staff. Bass or F clef, placed on the fourth line, occasionally on the third, when it is called the baritone clef; used for bass voices and all bass instruments.

Cloche (Fr.) (*closh*). A bell.

Clochette (Fr.) (*closhet'*). A small bell.

Close Harmony. When the sounds forming the chords are drawn together as much as possible.

No. 1, close harmony; No. 2, open harmony.

Coda (It.). "Tail." A passage added after the development of a fugue is finished, or after the "form" of a sonata, rondo, or any other composition has been completed, to produce a more satisfactory close.

Codetta (It.). A short coda.

Cogli stromenti (It.) (*col-yee stro-men'-tee*). With the instruments.

Coi (*coee*), **Col, Coll', Colla, Colle, Collo** (It.). With the.

Col arco. With the bow. Used after the direction "pizzicato."

Col basso. *With the bass.*

Col canto. With the melody.

Col legno (It.) (*col-lane-yo*). With the wood; a direction to strike the strings of the violin with the back of the bow.

Colla parte. With the principal part.

Colla voce. With the voice. In score writing, to save the labor of re-writing a part which is to be played by two or more instruments. It is usual to write the part for one instrument, for instance, the violin, and write the words *col violino* on the staff appropriated to the other instrument.

Colophony. Rosin.

Colorato (It.) (*co-lo-rah'-to*). Florid.

Coloratura (It.) (*co-lo-rah-too'-rah*). Florid passages in vocalization.

Come (It.) (*coh-meh*). As; like.

Come prima (It.) (*coh'-meh pree'-mah*). As at first.

Comes (Lat.) (*co-mes*). The answer to the subject, dux of a fugue. *Dux* means leader; *comes,* follower.

Comma. The difference between a major and a minor tone.

Commodamen'te, Commodet'ta (It.). Quietly; leisurely; without hurry.

Commodo (It.) (*com-mo'-do*). At a convenient rate of motion.

Common Chord. The combination of any sound (called the root) with its major or minor 3d and perfect 5th.

Common Meter, or **Ballad Meter.** A stanza, consisting of alternate lines of four and three iambuses; as,

How blest is he who ne'er consents

By ill advice to walk.

Common Time. Two beats, or any multiple of two beats, in the measure. The signs $\frac{2}{4}$ C, ₵, $\frac{4}{4}$ ($\frac{4}{8}$, $\frac{8}{8}$, $\frac{4}{8}$ rare) indicate

simple common time; $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{8}$ indicate compound common time, $\frac{6}{4}$ being compounded from two measures of $\frac{3}{4}$; $\frac{6}{8}$ from two measures of $\frac{3}{8}$; and $\frac{12}{8}$ from four measures of $\frac{3}{8}$ time.

Compass. The complete series of sounds that may be produced by a voice or instrument.

Compiacevole (It.) (*com-pea-cheh'-vo-leh*). Agreeable; pleasing; charming.

Complement. The interval which, being added to another, will make an octave. A complementary interval is found by inverting any given interval that is less than an octave.

Composer, Componista (It.), **Componist** or **Komponist** (Ger.). One who composes music.

Composition. The sounds that make up the series of a mixture- or other compound organ-stop.

Composition Pedal or **Knob.** A mechanism worked by the foot or by pressing a button with the finger, which throws on or off certain combinations of stops in the organ.

Compound Intervals. Intervals greater than the octave.

Compound Times. Those formed by adding together several measures of simple time. $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{4}$, $\frac{12}{8}$ are compound common, having an even number of beats; $\frac{9}{4}$, $\frac{9}{8}$ are compound triple, having an odd number of beats.

Con (It.). With.

Concert. Any musical performance other than dramatic.

Concertante (It.) (*con-cher-tan'-teh*). A composition in which two or more parts are of equal importance.

Concerted Music. Music for several voices or instruments, or for voices and instruments combined.

Concertina. A small free-reed instrument somewhat like the accordion, but far superior.

Concertmeister (Ger.). Concert master; the leader or conductor of the orchestra.

Concerto (It.) (*con-cher'-to*), **Conzert** (Ger.), **Concert** (Fr.) (*con-sehr*). A composition designed to display the capabilities of one instrument accompanied by others.

Concert spirituel (Fr.) (*con-sehr spiri-too-el*). An association in Paris for the performance of sacred music, vocal and instrumental, founded 1725.

Concertstück (Ger.) (*steek*). Concert piece; concerto.

Concitato (It.) (*con-chee-tah'-to*). Agitated.

Concord. Agreeing. Literally, chording with.

Concordant. (1) Agreeing with. (2, Fr.) The baritone voice.

Conductor. The director or leader of a chorus or orchestra.

Cone Gamba. An organ-stop with bell-shaped top.

Conjunct (Lat., *con-junctus*). Joined together. Adjacent sounds in the scale.

Conjunct Motion. Moving by steps.

Consecutive. Two or more of the same intervals in succession.

Consecutive Fifths. Two voices or parts moving together a fifth apart.

Consecutive Octaves. Two voices or parts moving together an octave apart. Consecutive fifths and octaves are forbidden by the laws of composition, but the prohibition is frequently disregarded by the best writers.

Consequent. The answer to a fugue subject; comes.

Consolante (It.) (*con-so-lan'-teh*). Soothing.

Consonance. Literally, sounding together. Those intervals that enter into the composition of the common chord and its inversions, viz., major and minor 3d and 6th, perfect 4th and 5th, and octave. The major and minor 3d and 6th are called imperfect consonances, being equally consonant, whether major or minor. The perfect 4th, 5th, and 8th are called perfect because any alteration of them produces a dissonance; *i.e.*, an interval that requires resolution. N. B.—This definition of consonance applies only to the modern tempered scale.

Con sordini (It.) (*sor-dee'-nee*). With the mute. (1) In piano music, with soft pedal. (2) Instruments of the violin family: a direction to fasten on the bridge a small implement of wood or metal which has the effect of deadening the tone. (3) Brass instruments: a direction to place a cone-shaped piece of wood covered with leather in the bell, which has the same effect.

Consort. A chest of viols.

Contra (It.). Against (it); in compound words, means an octave below, as contra-bass, contra-fagotto.

Contra danza (It.). Country dance.

Contralto (It.). The lowest female voice, usually called alto.

Contraposaune. A 16- or 32-foot reed-organ stop.

Contrapuntal. Belonging to counterpoint.

Contrapuntist. One skilled in counterpoint, or who writes on the subject of counterpoint.

Contratenor. The highest male voice.

Contra violone (It.) (*vee-o-lo'-neh*), **Contra basse** (Fr.). Double bass.

Countertenor. The developed falsetto. See *Alto.*

Convict of Music. An institution for musical instruction. [Lat., *convictus,* an associate, from *convivere,* to live together.]

Cor (Fr.). A horn.

Cor Anglais (*ong-lay*). English horn; a variety of the hautboy, sounding a fifth lower.

Corale (It.) (*co-rah'-leh*). A choral.

Coranto (It.), **Courante** (Fr.). An old dance in triple time, used as a movement in the suite.

Corda (It.) String. **Una corda, Due corde, Tre corde** or **Tutte corde,** one string, two strings, three strings, all the strings, are directions for the use of the pedal in Grand *p. f.* that shifts the action so as to strike one, two, or all of the strings allotted to each key.

Cornamusa (It.) (*corna-moo-sa*), **Cornemuse** (Fr.) (*corn-moos*). Bagpipe.

Cornet, Cornetto (It.), **Zinke** (Ger.). (1) Originally a coarse-toned instrument of the hautboy family. (2) A compound stop in the organ. (3) **Cornet-à-pistons,** a brass instrument of the trumpet family. (4) Echo cornet, a compound organ-stop with small scale pipes, usually in the swell.

Corno (It.). Horn; the French horn, or Waldhorn (Ger.). The horn of the orchestra.

Corno alto. High horn. **Corno basso,** low horn.

Corno di bassetto. Basset horn.

Corno di caccia. Hunting horn.

Corno Inglese. Cor Anglais.

Cornopean. Same as *Cornet* (brass); a reed-stop on the organ, 8-foot tone.

Coro (It.). Chorus.

Corona (It.). "Crown"; a pause.

Corrente (It.) (*cor-ren'-teh*). Coranto.

Cotillion (Fr., Cotillon, *co-tee-yon'*). A dance with numerous figures, originally rather lively, now much the same as the Quadrille.

Couched Harp. The spinet.

Count. The beats in the measure are called counts, from the practice of counting the time.

Counterpoint [from Latin *contra-punctus,* against the point]. Notes were originally called points, hence when another set of points were added above or below the points of the theme, they were called counterpoints. In modern use counterpoint may be defined as the art of making two or more parts move together with such freedom that they seem to be independent, each one with a design of its own.

Counter-subject. A theme employed in conjunction with the principal theme in a fugue.

Coup d'archet (Fr.) (*coo d'ar-shay*). A stroke of the bow.

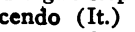
Coupler. A mechanism in the organ, by means of which the keys of two manuals are joined so that the depression of the keys of one causes the depression of the corresponding keys of the other. **Pedal Coupler** joins pedal keys to one of the manuals. **Octave Coupler** causes the octave above or below each key struck to sound either on the same or on another manual.

Couplet (Fr.) (*coo-play*). Stanza; ballad.

Couplet (Eng). A pair of rhyming lines. Two notes played in the time of three of the same denomination.

Cracovienne (Fr.). Polacca.

Cremona. (1) A town in Italy celebrated for its violin makers. (2) A violin made in Cremona. (3) A soft 8-ft. reed-organ stop (corrupted from *Krummhorn*).

Crescendo (It.) (*cray-shen-do*). Abbreviation, *cres.*, sign:  to increase in loudness [from It. *crescere,* to increase].

Crescendozug (Ger., hybrid of It. and Ger.). The swell box of the organ.

Croche (Fr.) (*crosh*). An eighth-note.

Crotchet. A quarter-note.

Crowd, Crouth, Crood, Crooth. An ancient string instrument played with a bow. Of celtic origin.

Crush Note. Appoggiatura.

Cue. The last note of one voice or instrument, written in the part of another as a guide to come in.

Cuivre (Fr.). Brass. **Faire cuivrer** (*fare koo-e-vreh*), a direction to produce a rattling, metallic note on the horn by inserting the hand part way in the bell.

Cuvette (Fr.) (*koo-vet'*). The pedal of a harp.

Cyclical Forms. Forms of composition in which one or more themes return in prescribed order, as sonata, rondo, etc.

Cymbals (*Becken*, Ger., *Piatti*, It.). (1) Discs of metal clashed together or struck with drumsticks, used in the orchestra and in military music. (2) A shrill compound stop in the organ.

Czakan (*cha-kan*). A cane flute.

Czardas (*char-dash*). A Hungarian dance with sudden alterations of tempo.

Czimbel (*chim-bel*). A dulcimer strung with wire strings; a national instrument in Hungary.

Czimken (*chim-ken*). A Polish dance.

D

D. Second letter in the natural scale; the third string of the violin; second string of viola or cello; abbreviation of Da or Dal; from D. C., da capo, D. S., dal segno.

Da (It.). From.

Da ballo (It.). In dance style.

Da camera (It.). Chamber music.

Da capella (It.). Church music.

Da capo (It.). From the beginning; abbreviated D. C.

Da capo al fine. From the beginning to the word **fine** (*fee-neh*), the end, or a double bar with 𝄐 over it.

Da capo al segno (It.) (*sehn-yo*). From beginning to the sign 𝄋

D. C. al 𝄋 e poi la coda. From the beginning to the sign, then the coda.

D. C. senza repetitione (*reh-peh-tee-shee-o-neh*) means the same as above.

D. C. senza replica (It.) (*sehntza reh'-plee-cah*). From the beginning without repeating the parts.

Daina or **Dainos.** A Lithuanian love-song.

Damper. A mechanism in the piano to stop the vibration of the strings when the finger is raised from the key.

Damper Pedal. The miscalled loud pedal, a mechanism controlled by the foot for raising all the dampers at once from the strings.

Danse. A piece of music meant to accompany rhythmical movements of the body.

Darabookka. An Arabian drum.

Dash. (1) A line drawn through a figure (6) in figured bass signifies the note must be raised chromatically. (2) A short stroke over a note, signifying it is to be played staccato.

Daumen (Ger.) (*dow-men*). The thumb.

D dur (Ger.). D major.

Début (Fr.) (*deh-boo*). A first appearance.

Decani (Lat.). (1) The dean's side in a cathedral. (2) That part of a choir that occupies the dean's side.

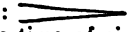
Deceptive Cadence. One in which the dominant chord is not followed by the tonic.

Decima (Lat.). An organ-stop pitched an octave above the tierce.

Deciso (It.) (*deh-chee'-so*). Decided; energetically.

Declamando (It.) (*deh-cla-man'-do*). In declamatory style.

Declamation. The correct enunciation of the words in singing, and their rhetorical accent.

Decres. Abbreviation of **Decrescendo** (It.) (*deh-creh-shen'-do*). To decrease in volume of sound. Sign: 

Decuplet. A group of ten notes played in the time of eight of the same denomination.

Defective. The diminished 5th is sometimes so called.

Degree. From one letter to the next, a degree may be a half-tone, minor second; whole tone, major second; tone and a half, augmented second.

Del, Della, Delli, Dello (It.). Of the.

Deliberatamente (It.). Deliberately.

Deliberato (It.) (*deh-lee-beh-rah'-to*), **con.** With deliberation.

Delicatamente (It.). Delicately; gently.

Delicatezza (It.) (*deh-lee-cah-tetza*), **con.** With delicacy.

Delicatissimo (It.). Exceedingly delicate.

Delicato (It.) (*deh-lee-cah-to*). Delicate.

Délie (Fr.) (*deh-lee-a*). The reverse of legato. Literally, not tied.

Delirio (It.) (*deh-lee-reeo*), **con.** With frenzy.

Demi-baton (Fr.) (*deh-mee-bah-tong*). A rest of two measures.

Demi-croche (Fr.) (*crosh*). A sixteenth-note.

Demi-jeu (Fr.) (*zheu*). Half play; a direction in organ-playing to use half the power of the instrument.

Demi-pause (Fr.). A half-rest.

Demi-semi-quaver. Thirty-second note.

Demi-soupir (Fr.) (*soo-peer*). Eighth-rest.

Derivative. Any chord of which the root is not at the bass, an inverted chord.

Des (Ger.). D flat.

Descant or **Discant.** (1) The earliest attempts at adding other parts to a cantus were called descant. (2) The highest part (soprano) in vocal music.

Des dur (Ger.) D♭ major.

Desiderio (It.) (*deh-see-dee'-rio*). Longing.

Des moll (Ger.). D♭ minor.

Dessus (Fr.) (*des-soo*). The soprano part in vocal music.

Destinto (It.) (*deh-stin-to*). Distinct.

Desto (It.). Sprightly; briskly.

Destra (It.). Right. **Mano destra,** the right hand. **Mano sinistra,** the left hand. **Colla destra,** with the right. A direction in piano music.

Détaché (Fr.) (*deh-tash-eh*). Detached; staccato.

Determinato (It.). Resolutely; with determination.

Detto (It.). The same. **Il detto voce,** the same voice.

Development. [In German, *Durchführung.*] (1) The technical name of that part of a sonata form which precedes the return of the principal theme. In the development both the themes are used in fragments mixed with new matter, the object being to present the musical thought in every possible aspect. (2) The working out of a fugue.

Devoto (It.). Devout.

Devozione (It.) (*deh-vot-see-o'-neh*), **con.** With devotion.

Di (It.) (*dee*). By, with, of, for. **Di bravura,** with bravura. Literally, with bravery.

Diana (It.), **Diane** (Fr.). A morning serenade; aubade.

Diapason (Gr.). (1) An octave. (2) An organ-stop of 8-foot pitch, open or closed (stopped). (3) The standard pitch, A = 435 vibrations per second, not yet universally adopted.

Diatonic. (1) The major and minor scales. Strictly speaking, the modern harmonic minor is not purely diatonic, owing to the presence of the augmented 2d between 6 and 7. (2) Diatonic chords, melody, progressive modulation, are those in which no note foreign to the scale in which they are written appears. [From Gr. *dia-teino,* to stretch; referring to the string of the canon or monochord.]

Di colto (It.). Suddenly.

Diecetto (It.) (*dee-chetto*). A composition for ten instruments.

Dièse (Fr.) (*dee-ehs*). A sharp.

Difficile (It.) (*dif-fee'-chee-leh*), **Difficile** (Fr.) (*dif-fi-seel*). Difficult.

Di gala (It.). Merrily.

Diluendo (It.) [*diluere,* to dilute]. Wasting away; decrescendo.

Diminished. (1) Intervals less than minor or perfect. (2) A chord with diminished 5th, as on the 7th of the scale or the 2d of the minor scale. (3) Diminished 7th chord, a chord composed of three superimposed minor thirds, as

B D F A♭.

Diminuendo (It.). Same as *Decrescendo.*

Diminution. In canon and fugue, when the answer (comes) is given in notes of half (or less) the value of those in the subject (dux).

Di molto (It.). Very much. **Allegro di molto,** very fast.

Direct. (1) A sign placed at the end of a staff to indicate what is the first note on the next page. (2) In MS. music it indicates that the measure is completed on the next line.

Direct Motion. Both (or all) parts ascending or descending together.

Dis (Ger.). D sharp.

Discant. See *Descant.*

Discord. Cacophony; noise. Used incorrectly for dissonance. Dissonance is musical, but discord never is.

Disinvolto (It.). Free; naturally; easily.

Disjunct Motion. Moving by skips.

Dis moll (Ger.). D♯ minor.

Disperato (It.), **Con disperazione** (*dis-peh-ratz-eo'-neh*). Despairingly; with desperation.

Dispersed Harmony. When the members of the chords are separated widely.

Disposition. (1) Of a chord, the order in which its members are arranged. (2) Of a score, the order in which the instruments are arranged on the page. (3) Of an orchestra, the positions assigned to the different instruments.

Dissonance. An interval, one or both of whose members must move in a certain way to satisfy the ear. All augmented and diminished intervals, seconds, sevenths, and ninths, are dissonances.

Ditty. A short, simple air, originally with words that contained a moral.

Divertimento (It.) (*dee-ver-tee-men'-to*), **Divertissement** (Fr.) (*dee-vehr-tiss-mong*). (1) A pleasing, light entertainment. (2) A composition or arrangement for the piano; this is the most usual meaning. (3) A suite or set with a number of movements for instruments, called also a serenata.

Divisi (It.). Divided; a direction that the string instruments must divide into two masses or more, as may be indicated by the composer.

Divisions. An old name for elaborate variations.

Divoto (It.). See *Devoto.*

D moll (Ger.). D minor.

Do. (1) The first note in the natural scale in Italy; this syllable was substituted for *ut,* the first of the Guidonian syllables; *ut* is still retained in France. (2) In the "movable do" system of singing, the keynote of every scale is called *do.*

Dodecuplet. A group of twelve notes played in the time of eight of the same denomination.

Doigter (Fr.) (*doy-teh*). See *Fingering.*

Dolcan, Dulciana. Soft eight-foot open organ-stop.

Dolce. A stop of same character as dulciana, but softer.

Dolce (It.) (*dol-cheh*). Sweet.

Dolcemente, con dolcezza (It.) (*dol-chet-sah*). With sweetness.

Dolciano, Dolcino (It.), **Dulcan** (Ger.). Dulciana stop.

Dolcissimo (It.) (*dole-chis-see-mo*). As sweet as possible.

Dolente (It.). Afflicted.

Dolentimente (It.). Mournfully; afflictedly.

Dolzflöte (Ger.) (*dolts-fla-teh*). (1) The old German flute with six holes and one key. (2) A soft eight-foot organ-stop.

Domchor (Ger.) (*dome-kor*). Cathedral choir.

Dominant. (1) The fifth note in the scale. (2) The reciting note in Gregorian chants.

Dominant Chord. The major triad on the fifth of the major or minor scale.

Dominant Key. The usual key in which the second theme of a sonata or rondo in major mode is written.

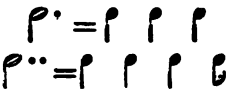
Dominant Seventh. The seventh over the root added to the dominant chord.

Dopo (It.). After.

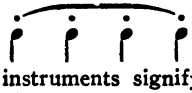
Doppio (It.) (*dop'-pee-o*). Double, as *doppio movemento,* double movement, *i. e.,* twice as fast.

Dorian. A Greek or ecclesiastical mode, D to D.

Dot. (1) A dot after a note or rest increases its duration one-half; a second dot increases the duration one-half of the first dot



(2) A dot over a note signifies that it is to be played or sung staccato. (3) Dots combined with slur



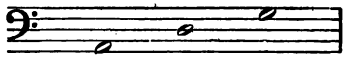
in music for bow instruments signify the notes are to be played with one motion of the bow with a slight stop after each note; in piano music, to raise the arm with stiff wrist after each note or chord and let it fall lightly from the elbow on the next. (4) Dots over a note thus signify that the note is to be repeated by subdivision into as many notes as there are dots.

Double. (1) An old name for *variation.* (2) An octave below the standard pitch, as double bass, double diapason, double bassoon.

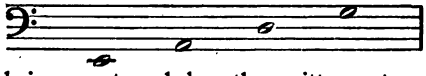
Double (Fr.) (*doobl*). A variation on a minuet; in Italian, *alternativo.*

Double Bar. Two single bars placed close together signifying: (1) The end of a part or piece. (2) A change of key or of time signature. (3) In hymn-tunes the end of a line.

Double Bass. The violone [It., *vee-o-lo-neh,* Fr., *contrabasse*]. The largest of the violin family. Two kinds are in use, one with three strings tuned:



one with four strings tuned:



The pitch is an octave below the written notes.

Double Bassoon. A bassoon of 16-foot pitch.

Double Bourdon. An organ-stop of 32-foot tone.

Double Chant. See *Chant.*

Double Counterpoint. A counterpoint so contrived that it may be placed either above or below the theme, without producing any forbidden intervals. A double counterpoint is said to be at the octave when, if written above the theme, it may be moved down an octave; at the 10th, if it may be moved down a tenth; at the 12th, if it may be moved down a twelfth. Double counterpoint may also be at the 9th and 11th, but the former are much more used.

Double Croche (Fr.) (*doobl crosh*). A sixteenth-note.

Double Diapason. An organ-stop of 16-foot tone.

Double Drum. A drum struck at both ends.

Double Flat, 𝄫, depresses a letter a whole tone.

Double Main (*mang*). Octave-coupler in the organ.

Double Sharp, 𝄪, raises a letter a whole tone.

Double Stop. In violin music, playing simultaneously on two strings.

Double Tonguing. Playing repeated staccato notes on the flute, cornet, etc., by a movement of the point of the tongue against the roof of the mouth.

Double Touche (*toosh*). A contrivance for regulating the depth of the descent of the keys of the harmonium.

Doublette (Fr.) (*doo-blet*). A two-foot organ-stop, the 15th, or a compound stop of two ranks.

Doucement (Fr.) (*doos-mong*). Sweetly, softly.

Doux (Fr.) (*doo*). Sweet, soft.

Down Beat. The first beat in the measure; the principal accent in the measure.

Down Bow. In instruments of the violin family, the motion of the bow from the nut to the point. The sign is ⊓ or ∧. In French the word *tirez* (*tee-reh*), draw.

Doxology [from Greek *doxa,* praise; *lego,* to proclaim]. A short ascription of praise to the Trinity, metrical or otherwise.

Drammatico (It.), **Drammaticamente** (It.). Dramatic; in dramatic style.

Drängend (Ger.) (*drayn'-gent*). Hurrying; accelerating

Dritta (It.). The right hand.

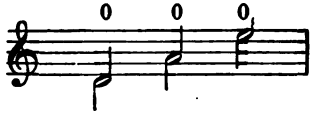
Droit or **Droite** (Fr.) (*droa*). Right hand.

Drone. The pipe that sounds one note continuously in the bagpipe.

Drum. An instrument of percussion, the body hollow, made of wood or metal, one or both ends being covered with vellum or parchment drawn tight by braces. Three kinds of drum are used in modern music: (1) The kettle drum; this is the only one that may be tuned to definite pitch; a pair are generally used in the orchestra, tuned usually to the 1st and 5th of the key. (2) The snare drum or side drum, with parchment at both ends; that at one end is crossed by several thick gut-strings that rattle when the drum is struck on the other end by the pair of drumsticks. (3) The long drum, double drum, *grosse caisse,* used chiefly in military music; struck on both ends.

Drum Slade. A drummer.

Due (It.) (*doo-eh*). Two. **A due,** by two; that is, divide, when marked over a string part in the orchestra; but when over a wind instrument part it means that both of the pair are to play the notes.

Due corde (It.). Two strings. In violin music, means that the note is to be played on the open string and as a stopped note simultaneously. The only notes that may be so played on the violin are:

sometimes signified by writing them as above.

Duet, Duo (Fr.), **Duetto** (It.). A composition for two voices or instruments or for two performers on the piano or organ.

Duettino (It.) (*doo-et-tee'-no*). A little duet.

Dulciana. A soft, open, 8-foot organ-stop; flue pipes; in some foreign organs, a soft reed-stop.

Dulcimer. (1) An instrument consisting of an oblong or square box strung with wire strings, struck by small hammers held in the hands of the performer. (2) A small toy

instrument, in which strips of glass or metal are used instead of wire strings, played in the same way.

Duolo (It.) (*doo-o'-lo*), **con doloroso** (It.), **con dolore** (It.) (*do-lo'-reh*). Plaintively; mournfully.

Duple. Double. **Duple Time,** two beats in the measure.

Dur (Ger.) (*duhr*). Literally, hard; major.

Dur (Fr.). Hard; coarse; rough.

Duramente (It.) (*doo-ra-men'-teh*). Roughly.

Durchführung (Ger.) (*doorch'-fee-roonk*). The working out; development of a sonata or fugue. See *Development.*

Durchkomponirt (Ger.) (*doorch'-kom-po-neert*). Composed through. Applied to a song that has a separate setting for each stanza.

Durezza (It.) (*doo-retz-a*), **con.** With sternness.

Dur-moll Tonart (Ger.). Major-minor scale or mode; a diatonic scale with major 3d and minor 6th.

Duro (It.), **Durante** (It.). Harshly.

Düster (Ger.) (*dees-tehr*). Gloomy; mournful; sad.

Dux (Lat.). Leader; the theme of a fugue.

E

E. (1) The third of the natural major scale, fifth of the natural minor. (2) The first or highest string (chanterelle) of the violin. (3) The fourth or lowest string of the double bass.

E. (It.) (*eh*). And; when the word that follows begins with a vowel, **ed** (ehd).

Ebollimento or **Ebollizione** (It.) (*eh-bol-litz-ee-o'-neh*). Boiling over; sudden expression of passion.

Ecclesiastical Modes. The scales called also Ambrosian and Gregorian, in which plain song and plain chant are written. They differ from the modern diatonic in the position of the half-tones; their position depends upon the initial note of the scale.

Échelle (Fr.) (*eh-shel*). A scale.

Echo Organ. A set of pipes in old organs enclosed in a box.

Éclat (Fr.) (*eh-claw*). Fire; spirit.

Éclogue or **Eglogue** (Fr.) [from Greek εκλεγο to select]. A pastoral; a poem in which shepherds and shepherdesses are the actors.

École (Fr.) (*eh-cole*). A school or style of music.

Écossais (Fr.) (*ek-cos-seh*) or **Écossaise** (*ek-cos-saze*) (1) In the Scotch style. (2) A lively dance.

Eguale (It.) (*eh-gwah-leh*). Equal; steady.

Egualmente. Equally; steadily.

Einfach (Ger.). Simple. **Einfachheit,** simplicity in construction.

Einfalt (Ger.). Simplicity in manner. **Mit Einfalt,** in a simple, natural manner.

Einleitung (Ger.) (*ein-lei-toonk*). Leading in; introductory.

Einschlafen (Ger.). Diminish in power and movement.

Eis (Ger.) (*eh-is*). E sharp.

Eisteddfod (Welsh) (*ice-steth'-fod*). In modern usage a musical contest for prizes.

Eleganza (It.) (*eh-lee-gantza*), **con.** With grace.

Elegy. A mournful poem commemorating the dead.

Elevato (It.) (*eh-leh-vah'-to*). Elevated; exalted.

Eligiac. In the style of an elegy.

Embellishment. The ornaments of melody, as trill, turn, mordent, etc.

Embouchure (Fr.) (*om-boo-shoor*). (1) The mouth-piece of a wind instrument. (2) The position and management of the mouth and lips of the player.

E moll (Ger.). E minor.

Empater les sons (Fr.) (*om-pahteh leh song*). Literally, to strike the sounds together; to sing extremely legato.

Empfindung (Ger.) (*emp-fin-doonk*). Emotion; passion.

Emporté (Fr.) (*om-por-teh*), **Empressé** (Fr.) (om-pres-*seh*). Hurried; eager; passionate.

Encore (Fr.) (*ong-core*), **Ancora** (It.). Again; a demand for the re-appearance of a performer; the piece sung or played on the re-appearance of the performer.

Energia (It.) (*eh-nur-jea*), **con.** With energy.

Energico, Energicamente, Energisch (Ger.). Energetic; forcibly.

Enfatico (It.) (*en-fa'-tee-ko*). Emphatic; decided.

Enfasi (It.) (*en-fah'-see*), **con.** With emphasis.

Engelstimme (Ger.). Angel voice; a soft organ-stop; vox angelica.

Enharmonic. In modern music, a change of the letter without changing the pitch, as, C♯, D♭.

Enharmonic Modulation. A modulation in which the above change takes place, as,

Ensemble (Fr.) (*ong-sombl*). Together. (1) The union of all the performers. (2) The effect produced by this union. (3) The manner in which a composition for many performers is "put together."

Entr'acte (Fr.) (*on-trakt*). Between the acts; music performed between the acts of a drama.

Entrata (It.), **Entrée** (Fr.). Entry; introduction, prelude; the first movement of a serenata.

Entschlossen (Ger.) (*ent-shlos-sen*). Resolute; resolutely.

Entusiasmo (It.) (*ehn-too'-see-as-mo*), **con.** With enthusiasm.

Eolian or **Æolian.** (1) One of the Greek and ecclesiastical scales. (2) A species of harp played on by the wind.

Epicède (Fr.), **Epicedio** (It.) (*ep-ee-cheh'-dee-o*). A funeral dirge.

Epinette (Fr.). A spinet.

Episode. The parts of a fugue that intervene between the repetitions of the main theme.

Epithalamium. A wedding song.

E poi (It.). And then; after.

Equabile (It.) (*eh-qua-bee-leh*). Equal; steady

Equabilmente Equally; steadily.

Equal Voices. A composition is said to be for equal voices when written for men's only or women's only. When male and female voices are combined the music is said to be for mixed voices.

Equisono (It.). Equal sounding; unison.

Equivocal Chords. Dissonant chords that are common to two or more keys, or that may be enharmonically substituted for each other, as the diminished 5th chord, diminished 7th chord, and augmented 6th chord.

Ergriffen (Ger.). Affected; moved.

Ergriffenheit. Emotion.

Erhaben (Ger.). Lofty; sublime.

Erhabenheit. Sublimity.

Ermattet (Ger.). Exhausted.

Ernst (Ger.). Earnest; serious.

Eroica (It.) (*eh-ro'-ee-ka*). Heroic.

Erotic. Amatory. [Gr. *Eros,* Cupid.]

Ersterbend (Ger.). Dying away; morendo.

Es (Ger.). E flat.

Es dur (Ger.). E flat major.

Es-es (Ger.). E double flat.

Es moll (Ger.). E flat minor.

Espagnuólo (It.) (*ehs-pan-yu-olo*). In Spanish style.

Espirando (It.). Dying away.

Espressione (It.) (*ehs-pres-see-o-neh*), **con.** With expression.

Espressivo (It.). Expressive.

Essential Dissonances. Those that are added to the dominant chord. Auxiliary notes of all kinds are non-essential dissonances.

Essential Harmony. The harmony independent of all melodic ornaments, etc.

Estinguendo (It.) (*es-tin-guen-do*). As soft as possible.

Estinto (It.). Dying away; extinguishing.

Estravaganza (It.) (*es-trah-vah-gantza*). A fanciful composition; a burlesque.

Étoffé (Fr.). Full; sonorous.

Étouffée (Fr.). Stifled; damped.

Étude (Fr.) (*eh-tood*). A study, lesson.

Etwas (Ger.) (*et-vos*). Somewhat; as, **etwas langsam**, somewhat slow.

Euphonium. A large brass instrument of the saxhorn family, used in military bands; a free reed-stop in the organ, sixteen-foot pitch.

Euphony [Gr., *eu*, good; *phone*, sound]. Well-sounding; agreeable.

Exercise. (1) A study designed to overcome some special difficulty or strengthen special muscles. (2) A lesson in harmony, counterpoint, or composition. (3) A composition written as a thesis for the obtaining of a degree.

Exposition. The giving out of the subject and answer by all the voices in turn at the opening of a fugue.

Expression. The performance of music in such a manner as to bring out all its emotional and intellectual content. Intelligent, appreciative performance.

Expression (Fr.). The name of a harmonium stop.

Extempore (Lat.) (*ex-tem'-po-reh*). The gift of playing music composed as it is played.

Extemporize. To play unpremeditated music.

Extended Harmony. Reverse of close harmony, *q. v.*

Extension. (1) Violin playing, to reach with the fourth or first finger beyond the "position" in which the hand may be. (2) In piano music, spreading the hand beyond the "five-finger" position.

Extraneous Modulation. A modulation to a distant or non-related key.

Extreme. The outside parts, as bass and soprano.

Extreme. Used by many writers on harmony in the sense of augmented; as, extreme 2d or 5th or 6th.

F

F. The fourth or subdominant of the natural major or minor scale.

Fa. The fourth of the syllables adopted by Guido, called the Aretinian syllables. In "Movable Do" system the fourth of any scale.

Fa bemol (Fr.). F flat.

Fa burden, Falso bordone (It.), **Faux bourdon** (Fr.). (1) An ancient species of harmonization, consisting of thirds or sixths added to the cantus. (2) A drone bass like a bagpipe.

Facile (Fr.) (*fa-seel*), **Facile** (It.) (*fah-chee-leh*). Easy.

Facilment (Fr.) (*fa-seel-mong*), **Facilmente** (It.) (*fa-cheel-men-teh*). Easily; fluently.

Facilité (Fr.). Made easy; an easy version of a difficult passage.

Facture (Fr.) (*fak-toor*), **Fattura** (It.) (*fat-too-rah*). Literally, the making. The construction of a piece of music; the scale of organ-pipes.

Fa dièse (Fr.) (*dee-ehs*). F sharp.

Fagotto (It.), **Fagott** (Ger.). Bassoon (so called from its resemblance to a fagot or bundle of sticks). A double-reed instrument of great utility in the orchestra. Compass, three octaves (and over) from B♭ below the bass staff.

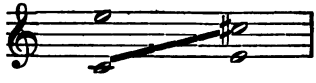
Fagottone (It.) (*fag-got-to'-neh*). Double bassoon.

Faible (Fr.) (*faybl*). Weak. **Temps faible,** weak beat.

False Cadence. A deceptive cadence.

False Fifth. A name for the diminished fifth.

False Relation. When a note sounded by one voice is given in the next chord, altered by ♯, ♭, or ♮, by another voice, thus:



Falsetto (It.). The highest register of the voice.

Fandango (Sp.). A rapid dance in triple time.

Fanfare (Fr.), **Fanfara** (It.). A brilliant trumpet call or flourish; a brass band.

Fantasia (It.), **Fantasie** (Ger.), **Fantaisie** (Fr.). A composition that is not in any of the regular forms; often used of pianoforte arrangements of themes from operas.

Fantasia, Free. The name sometimes given to that part of a sonata that comes after the double bar; the Durchführung or development.

Fantasiren (Ger.) (*fan-ta-see-ren*). To improvise.

Fantastico (It.), **Fantastique** (Fr.). Fantastic; grotesque.

Farandola (It.), **Farandole** or **Farandoule** (Fr.). A rapid dance in $\frac{6}{8}$ time, Southern France and Italy.

Fascia (It.) (*fashiah*). A tie. ⁀

F Clef. See *Clef.*

F dur (Ger.). F major.

Feierlich (Ger.). Festal; pompously; grandly; solemnly.

Feld (Ger.). Field; open air.

Feldmusik. Military music.

Feldton. The key of E♭, often used for military band music.

Fermata (It.) [from *fermare,* to stay]. A pause. 𝄐 A cessation of accompaniment and time, while a soloist executes a cadenza.

Fermato, Fermamente (It.). Firmly; decidedly.

Feroce (It.) (*feh-ro'-cheh*). Wild; fierce.

Ferocita (It.) (*feh-ro'-chee-tah*), **con.** With ferocity.

Fertig (Ger.). Quick; ready; nimble.

Fertigkeit. Dexterity; technical skill.

Fervente (It.) (*fer-ven'-teh*). Fervent; vehement.

Fes (Ger.). F flat.

Fest (Ger.). Festival.

Fest (Ger.). Fast; fixed.

Fester Gesang. Canto firmo.

Festgesang. Festival song.

Festivo (It.) (*fes-tee'-vo*). Festive; solemn.

Festivamen'te (It.). Festively; solemnly.

Festivita (It.) (*fes-tee'-vee-ta*), **con.** With joyfulness.

Festo'so (It.). Gay; joyful.

Feuer (Ger.) (*foy-ehr*). Fire.

Feuerig (Ger.). Fiery.

F-holes. The openings in the belly of instruments of the violin family; so called from their shape, *f.*

Fiacco (It.) (*fee-ak'-ko*). Weak; faint.

Fiasco (It.). A failure; breakdown. Literally, "a flask."

Fiato (It.). Breath.

Fiddle. This word and "violin" both come from the same root—the Low Latin word *vitula.*

Fidicen (Lat.). A harp or lute player. [From Lat. *fides,* a string, and *cano,* to sing.]

Fidicinal. A general term for string instruments.

Fiedel (Ger.). Fiddle.

Fieramente (It.). Proudly; fiercely.

Fiero (It.) (*fee-eh-ro*), **Fier** (Fr.) (*fee-eh*), proud; fierce.

Fife, Fifre (Fr.), **Piffero** (It.), **Querpfeife** (Ger.) (*kvehr-pfei-feh*). A small flute without keys, an octave higher than the flute, used in conjunction with drums for military purposes.

Fifteenth. An organ-stop of 2-foot pitch; open; metal.

Fifth. (1) An interval which includes five letters. (2) The dominant of the key.

Figure. (1) A form of accompaniment maintained without change. (2) A repeated melodic phrase. (3) Sequence.

Figured Bass, Basso figurato (It.), **Basse chiffre** (Fr.). A bass with figures over it (or under it) to indicate the chord each note is to bear. Invented as a species of musical shorthand it has been retained as a means of teaching harmony, although its warmest advocates admit its inadequacy to the indication of modern harmony.

Filar la voce (It.) (*feelar-la-vocheh*), **Filer la voix** (Fr.) (*fee-leh-la-voa*). To sustain a sound with even tone. Literally, to spin like a thread.

Fin (Fr.) (*fang*), **Fine** (It.) (*fee-neh*). End.

Finale (It.) (*fee-nah-leh*). Final. The last movement of a sonata or symphony or of the act of an opera.

Fingerboard. The upper side of the neck of string instruments, generally a thin strip of ebony against which the strings are pressed by the fingers of the left hand.

Fingering. The art of using the fingers systematically when playing an instrument; the marks or figures that indicate what fingers are to be used.

Fingersetzung (Ger.). Fingering.

Finto (It.). A feint; applied to a deceptive cadence.

Fioretto (It.) (*fee-o-ret-to*). An ornament.

Fiorito (It.) (*fee-o-ree-to*). Florid.

Fiorituri (It.) (*fee-o-ree-too-ree*). Embellishments; **florid** passages.

Fis (Ger.). F sharp. **Fisfis** or **Fisis,** F double sharp.

Fis dur. F sharp major.

Fis moll. F sharp minor.

Fixed Do. *Do* used as the name of C; movable *do* is *do* used as the keynote of any scale.

Flageolet. A small pipe blown at the end; an organ-stop of 2-foot pitch.

Flageolet Tones. The harmonic sounds produced by touching lightly the strings of violin, etc.

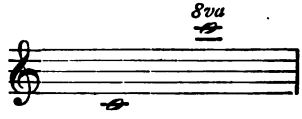
Flat. The sign of depression (♭) lowers the letter a half-tone.

Flautando, flautato (It.). Flute-like; in violin playing, a direction to produce flageolet tones.

Flautino (It.) (*flau-tee-no*). A small flute; a piccolo.

Flue Stops. Organ stops, the pipes of which are constructed on the same principle as the whistle or flageolet.

Flute, Flauto (It.) (*flɑ:-to*), **Flöte** (Ger.) (*flateh*). (1) One of the most important of orchestral instruments; a cylindrical tube blown at a hole in the side called the embouchure. The modern flute, constructed on the Boehm system, is very much superior to the older instrument in both tone and tune. Its compass is from



(2) An organ-stop of 8 or 4-foot pitch; in French organs a general name for flue stops. There are many varieties of the flute, the major part of which are now either obsolete or used as names for organ-stops, as flauto traverso, transvere or German flute; flute d'amour, a soft-toned organ-stop; flute harmonique, an overblown flute, the pipe of which is twice the length necessary to produce the sound it is made to give.

F moll. F minor.

Foco (It.). Fire. **Con foco** or **fuoco,** with fire.

Focoso. Fiery; ardently.

Foglietto (It.) (*fol-yet'-to*). The part used by the leader of the violins in the orchestra, containing cues, etc., of the other instruments, sometimes used by the conductor in place of a score.

Fois (Fr.) (*foa*). Time; as, **première fois**, first time.

Folia (Sp.), **Follia** (It.). A Spanish dance. Elaborate variations are called Follias de España, in French, Folies de'Espagne, meaning "follies of Spain" (a pun on the word folia), which has become a proverbial expression for trifles.

Fonds d'orgue (Fr.) (*fond-dorg*). The 8-foot flue-stops of the organ. The foundation stops.

Foot. (1) A poetic measure or meter. (2) A drone bass. (3) The unit used in determining the pitch of organ pipes, the standard being 8-foot C,

the lowest note on the manuals of the modern organ. An open pipe must be eight feet long to produce this sound, if closed it must be four feet long. Applied to other instruments it signifies that their pitch corresponds with that of the organ diapasons, that is, it is the same as the written note. All the violin family are of 8-foot pitch, except the double bass, which is of 16-foot pitch, that is, the notes sound an octave lower than written. The flute, hautboy, clarionet, and bassoon are also of 8-foot pitch. Of brass instruments, the cornets, trumpets, and trombones are of 8-foot pitch. The high horn in C is 8-foot, but the low horn in C is 16-foot pitch.

Forlana (It.), **Fourlane** (Fr.) (*foor-lan*). A dance somewhat similar to the tarantella.

Form. The number, order, and key relation of the several themes that are combined to make an extended composition, such as the sonata, rondo, symphony, concerto, etc. The lyric or dance form is the germ from which all varieties of instrumental music have been developed. The simplest form of lyric melody may be thus divided: Motive, two measures; Section, two motives; Phrase, two sections; Sentence, two phrases; Period, two sentences, making sixteen measures in all. The lyric form may be extended indefinitely by the addition of new periods in related keys.

One of the most usual is the addition of a new period in the key of the dominant, subdominant, or relative minor, followed by a repetition of the first period. This is called the Aria Form. It was formerly largely used in vocal music, and is now one of the most usual forms for the lighter class of piano music. The following outlines of sonata and rondo forms give their main characteristics. The sonata form is the form of the symphony, and of the trio, quartet, etc., for string instruments, or for piano with strings, or other instruments. The same is the case with the rondo; this form is frequently used for the final movement.

Outline of Sonata Form in Major Key

FIRST HALF.

1st Theme.	2d Theme.
Tonic key.	Dominant key.

SECOND HALF

	1st Theme.	2d Theme.
Development.	Tonic key.	Tonic key.

Sonata in Minor Key

FIRST HALF

1st Theme.	2d Theme.
Tonic.	Relative major.

SECOND HALF

	1st Theme.	2d Theme.
Development.	Tonic.	Parallel major.

Frequent deviations may be found from the foregoing schemes. The intervals between the themes are filled with transition passages or modulations so constructed as to heighten the effect of the theme that follows; codas are frequently added after both appearances of the second theme.

Modern Rondo Form, Major Key

FIRST HALF

1st Theme.	2d Theme.	1st Theme.
Tonic.	Dominant.	Tonic.

SECOND HALF

3d Theme.	1st Theme.	2d Theme.	Coda.
Sub-dom.	Tonic.	Tonic.	Made from 1st
Rel. minor.			theme or all
Parallel minor.			the themes.

For an example of this kind see Beethoven's No. 2 Sonata of the three dedicated to Haydn, last movement.

Same Form of Rondo in Minor Key

FIRST HALF

1st Theme.	2d Theme.	1st Theme
Tonic.	Relative major.	Tonic.

SECOND HALF

3d Theme.	1st Theme.	2d Theme.	Coda.
Sub-dom. and relative major.	Tonic.	Tonic major.	Minor

See last movement of Sonata Pathétique—Beethoven.

Forte (It.) (*for-teh*). Loud. **Fort** (Fr.), **Stark** (Ger.). **Meno forte,** less loud. **Mezzo forte** (M. F.), half loud. **Piu forte,** louder. **Poco forte,** a little loud; rather loud. **Sempre forte,** always loud. **Forte stop,** a mechanism worked by the feet or the knee, or a draw-stop, by means of which the whole power of the harmonium, organ, etc., may be put on at once.

Forte possibile (It.) (*pos-see'-bee-leh*), **Fortissimo** (It.). Loud as possible.

Fortemente (It.). **Loudly**; forcibly.

Forza (It.) (*fortza*), **con.** With force.

Forzando (It.) (*fortzando*). Forcing the sound; emphasizing a certain note, indicated by <, ∧, *fz, sfz.*

Forzato (It.) (*fortzato*), **Sforzando, Sforzato.** All have the same meaning as *Forzando.*

Fourniture (Fr.). A mixture-stop in the organ.

Fourth. (1) An interval embracing four letters. (2) The subdominant of the scale.

Française (Fr.) (*frong-says*). A dance in triple time.

Francamente (It.) (*frank-a-men'-teh*). Frankly; boldly.

Franchezza (It.) (*fran-ket'-za*), **Franchise** (Fr.) (*frong-shees*). Freedom; confidence.

Freddamente (It.). Frigidly; coldly.

Fredezza (It.) (*freh-det'-za*), **con.** With coldness.

Free Fugue. One that does not conform to strict rules.

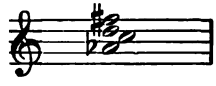
Free Parts. Parts added to a canon or fugue that take no part in its development.

Free Reed. See *Reed.*

Free Style. The reverse of strict contrapuntal style.

French Horn. See *Horn.*

French Sixth. The augmented 6th with augmented 4th and major 3d.



French Violin Clef. The G clef on the first line (obsolete).

Frets. Pieces of wood, metal, or ivory, set across the finger-board of some string instruments, raised slightly above its surfaces, to regulate the pitch of the sounds; the finger is pressed on the string behind the fret, which then acts as a bridge.

Fretta (It.), **con.** With haste; hurry.

Frisch (Ger.). Fresh; lively.

Fröhlich (Ger.). Gay; cheerful.

Frottola (It.). A comic ballad.

Fuga, Fugue (It.), **Fuge** (Ger.) (*foo-geh*). [From Lat., *fuga,* flight]. The parts seeming to fly one after another; the highest development of counterpoint; a composition developed from one or two (sometimes three) short themes, according to the laws of imitation. The chief elements of a fugue are: (1) Subject, or theme. (2) Answer, imitation of theme at 5th above or below. (3) Counter-subject, an additional theme which accompanies the main theme. (4) Episodes; these connect the various repetitions of the theme together. (5) Organ point, generally used before the stretto. (6) Stretto, a drawing together of the subject and answer; the stretto is often written on an organ point. (7) Coda, the free ending after the development is completed. Although all these things enter into the fugue, it is not necessary that every fugue should include all of them. There are many varieties of fugue now happily relegated to the limbo of musical antiquities. The most important are the Real fugue, in which the subject and answer are identical, and the Tonal fugue, in which an alteration must be made in the theme to prevent its going out of the key. In the tonal fugue the subject moves from the tonic to the dominant, or the reverse. The answer must move from dominant to tonic, or the reverse.

Fugara An open, metal pipe organ-stop, generally of 4-foot tone.

Fugato. In fugue style. **Aria fugato,** a song with fugue-like accompaniment.

Fughetto (It.). A slightly developed fugue.

Full Cadence. Perfect cadence. See *Cadence.*

Fundamental. The generator or root of a chord.

Fundamental Bass. The roots of the harmonics on which a piece is constructed.

Fundamental Position. A chord with its root at the bass.

Funèbre (Fr.) (*foo-nebr*), **Funerale** (It.) (*foo-neh-rah'-leh*). Funereal; dirge-like.

Fuoco (It.) (*foo-o'ko*). Fire. **Con fuoco,** with fire.

Furia (It.) (*foo'-re-ah*), **con.** With fury.

Furibundo (It.), **Furioso** (It.). Furiously; savagely.

Furlano (It.). See *Forlana.*

Furniture. A mixture-stop in the organ.

Furore (It.) (*foo-ro'-reh*), **con.** With fury; passion.

Fusée (Fr.) (*foo-seh'*). A slide from one sound to another.

G

G. (1) The fifth or dominant of the natural major scale. (2) The fourth or lowest string of the violin. (3) The third string of the viola and violoncello; the first string of the double bass. (4) The letter represented by the G or treble clef. (5) Abbreviation for Gauche (Fr.) (*gawsh*), left.

Gagliarda (It.) (*gal-yar-dah*), **Gailliarde** (Fr.) (*gah-yard*). A favorite dance in $\frac{3}{4}$ time resembling the minuet.

Gai (Fr.) (*gay*), **Gaja** (It.) (*gayah*), **Gaiment** (Fr.) (*gay-mong*), **Gajamente** (It.) (*gay-a-men-teh*). Gay; merry; gaily; merrily.

Gala (It.) (*gah-lah*), **di gala.** Finely; bravely. Literally, in fine array.

Galamment (Fr.) (*gal-lah-mong*), **Galantemente** (It.) (*galant-eh-men-teh*). Gracefully; freely; gallantly.

Galant (Ger.) (*gah-lant'*), **Galante** (Fr.) (*gah-longt*). **Galante** (It.) (*gah-lan-teh*). Free; gallant; graceful.

Galliard. See *Gagliarda.*

Galop (Fr.) (*gah-lo*), **Galopade** (Fr.) (*galo-pahd*), **Galopp** (Ger.). A rapid, lively dance in $\frac{2}{4}$ time.

Gamba (It.) [the leg]. (1) See *Viol di gamba.* (2) An organ-stop of eight-foot pitch; in German, **Gambenstimme.**

Gamma. The Greek letter g, Γ; in ancient music the letter G, first line bass staff; in the hexachord system this sound was called *gamma ut,* from whence comes gamut, a scale.

Gamme (Fr.) (*gahm*). A scale; gamut.

Gang (Ger.). Passage.

Ganz (Ger.) (*gants*). Whole. **Ganze Note,** whole note.

Garbo (It.). Gracefulness; refinement.

Gassenhauer (Ger.) (*gas-sen-how-er*). Lit., running the streets. An old dance in $\frac{2}{4}$ time.

Gauche (Fr.) (*gawsh*). Left. **Main gauche,** left hand.

Gavot (Fr.) (*gah-vo*), **Gavotte** (*gah-vot*), **Gavotta** (It.). An old dance in $\frac{4}{4}$ time; lively, yet dignified. Frequently introduced in the suite.

G Clef. See *Clef.*

Gedeckt (Ger.) [from *decken,* to close]. Closed; the stopped diapason.

Gedehnt (Ger.). Slow; stately.

Gedicht (Ger.). Poem.

Gefallen (Ger.) (*geh-fal-len*). Pleasure. **Nach Gefallen,** at will. See **Bene placito** and **A piacere.**

Gefühl (Ger.) (*geh-feel*). Feeling. **Mit Gefühl,** with feeling.

Gegensatz (Ger.) (*geh-gen-sats*). The second theme in a sonata. Lit., the against or contrary theme; **Hauptsatz** being the chief or principal theme.

Gehalten (Ger.) (*geh-hal-ten*). Held; sustained; tenuto.

Gehend (Ger.) (*geh-end*). Going; andante. **Etwas gehend** (con moto), with motion.

Geige (Ger.). Fiddle; violin.

Geigenprincipal. An organ-stop of 8- or 4-foot pitch.

Geist (Ger.). Spirit; mind; genius.

Geistlich (Ger.). Sacred; spiritual.

Gelassen (Ger.). Tranquil; calm.

Gemächlich (Ger.) (*geh-mehch-lich*). Easy; convenient.

Gemächlich commodo. Not too fast.

Gemässigt (Ger.) (*geh-mehs-sicht*). Moderate. Lit., measured.

Gemshorn. An 8- or 4-foot organ-stop with horn-like tone.

Gemüth (Ger.) (*geh-meet'*). Heart; soul; feeling.

Gemüthlich (Ger.). Feelingly; heartily.

Generator. Root; fundamental of a chord.

Genere (It.) (*je'-neh-reh*), **Genre** (Fr.) (*zhongr*). Style; class; mode.

Generoso (It.) (*jeh-neh-ro'-so*). Freely; frankly.

Gentille (Fr.) (*zhong-til*), **Gentile** (It.) (*jen-tee-leh*). Graceful; delicate. **Con gentilezza** (It.) (*jen-tee-letza*), with grace; nobility.

German Flute. See *Flute.*

German Sixth. See *Augmented Sixth.*

Ges (Ger.). G flat.

Gesang (Ger.) (*geh-zong'*). Singing [from *singen,* to sing]; song; melody; air.

Gesangverein (Ger.). Singing society.

Geschmack (Ger.). Taste. **Mit Geschmack,** with taste. **Geschmackvoll,** tasteful.

Geschwind (Ger.) (*geh-shvint'*). Fast; presto.

Gesteigert (Ger.). Raised; exalted in volume; louder; crescendo.

Getragen (Ger.) (*geh-tra-gen*). Sustained. [*Tragen,* to bear up.] Sostenuto.

Gezogen (Ger.) (*geh-tso-gen*) [from *ziehen,* to drawl]. Prolonged; sustained.

Ghazel or **Gazel.** A short Persian poem, used by Hiller as a name for short pianoforte pieces, in which a simple theme constantly occurs.

Ghiribizzo (It.) (*gee-ree-bitz'-o*). Whim; grotesque.

Giga (It.). Jig; a rapid dance in $\frac{6}{8}$ time, used as the final movement in the suite, where it is often developed in fugue form.

Giochevole (It.) (*jee-o-kev'-vo-leh*), **Giocondosa** (It.) (*jee-o-kon-do-sah*), **Giocoso** (It.) (*jee-o-co-so*), **Giocondezza** (It.) (*jee-o-con-detza*). Joyful; merry; sportive; happy; mirthful.

Gioja (It.) (*jeo-ya*), **con.** With joy.

Giojante (It.) (*jeo-yan-teh*), **Giojosamente** (It.) (*jeo-yos-a-men-teh*), **Giojoso** (It.) (*jeo-yo-so*). Joyous; mirthfully.

Gioviale (It.) (*jeo-ve-ah'-leh*). Jovial.

Giovialita (It.) (*jeo-vee-ah-lee-tah*), **con.** With joviality.

Gis (Ger.) (*ghiss*). G sharp.

Giubilio (It.) (*jew-bee-leo*). Jubilation.

Giubilioso (It.) (*jew-bee-lee-oso*). Jubilant.

Giustezza (It.) (*jews-tet'-za*), **con.** With exactness.

Giusto (It.) (*jewsto*). Strict; exact.

Glee. A composition for three or more voices without accompaniment. The glee differs from the madrigal, its predecessor, in being constructed more on the harmonic than the contrapuntal system; *i. e.*, admits dominant, dissonances, and second inversions. The glee is the most distinctive form of English music. The best glees belong to the eighteenth century and the first part of the nineteenth. They have been largely superseded by the part song.

Gli (It.) (*lee*). The.

Glide. (1) To connect two sounds by sliding. (2) A modern variety of the waltz.

Glissando, Glissato, Glissicato, Glissicando (It.). To play a scale on the pianoforte by drawing the finger along the keys. Only possible in the natural scale. In violin playing, to slide the finger rapidly from one "stop" to the next.

Glissé (Fr.) (*glis-seh*). See *Glissando.*

Glisser (Fr.) (*glis-seh*). To slide.

Glockenspiel (Ger.). Bell play; a small instrument consisting of bells tuned to the diatonic scale, played by small hammers or by means of a keyboard. Steel bars are sometimes used in place of bells.

Gong. A pulsatile instrument consisting of a disc of bronze, struck with drumstick with soft head.

Gorgheggi (It.) (*gor-ghed'-je*). Florid singing, with runs, trills, etc.

Grace Note. See *Appoggiatura.*

Graces. The ornamental notes first used in harpsichord playing; they are now nearly all obsolete, or if used are written in full by the composer.

Gracieux (Fr.) (*grah-see-oo*), **Gracieuse** (Fr.) (*grah-see-oos*), **Gracile** (It.) (*gra-chee-leh*). Graceful; delicate.

Gradevole (It.) (*grah-deh'-vo-leh*). Grateful.

Graduellement (It.) (*grah-doo-el-mong*). By degrees.

Gran cassa (It.). Great drum; long drum.

Gran gusto (It.), **con.** With grand expression.

Gran tamburo (It.). The big drum.

Grand barré (Fr.). See *Barré.*

Grand jeu (Fr.) (*zheu*), **Grand choeur** (*koor*). Full organ.

Grand Piano. Properly, the long, wing-shaped pianoforte with keyboard at the wide end; commonly applied to all varieties of piano with three strings to each key.

Grande orgue (Fr.) (*org*). Great organ.

Grandezza (It.) (*gran-det'-za*), **con.** With grandeur.

Grandioso (It.) (*gran-de-o'-so*). Grandly.

Grave [Fr., *grahv;* It., *grah-veh*]. Deep in pitch; slow; solemn.

Gravecembalum (Lat.), **Gravicembalo** (It.), (*gra-vee-chem-balo*). The harpsichord.

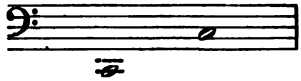
Gravement (Fr.) (*grahv-mong*), **Gravemente** (It.) (*grah-veh-men-teh*). Slowly; seriously.

Gravita (It.) (*gra-vee-tah*), con. With dignity.

Grazia (It.) (*grat-se-a*), **con.** With grace; elegance.

Grazioso (It.) (*grat-si-oso*), **Graziosamente** (*grat-si-osa-men-teh*). Gracefully; elegantly.

Great Octave. The sounds from



Great Organ. The division of an organ that contains the most powerful stops, generally operated by the middle keyboard or manual, the upper being the swell organ, the lower the choir organ.

Greater. Major; as, greater third, greater sixth. In old usage the major scale is called the scale with the greater third.

Greek Music. The Greek system of music is still a subject of controversy about which very little is known. The best attempts at its elucidation may be found in Chappel's "History of Music" and Munro's "Greek Music." Its interest is purely antiquarian.

Gregorian Chant. See *Plain Song.*

Groppo (It.), **Groppetto** (It.). A turn; a group.

Grosse (Ger.) (*gros-seh*). (1) Major, applies to intervals. (2) Great or grand, as, grosse Sonate. (3) An octave below standard pitch, as, grosse Nazard, an organ-stop an octave below the twelfth.

Grosse-caisse, Gros tambour. See *Drum.*

Grosso (It.). Great; large; as, grosso concerto.

Grottesco (It.) (*grot-tes'-ko*). Grotesque; comic.

Ground Bass. A bass of four or eight bars, constantly repeated, each time with varied melody and harmony. The ground bass was generally used as the basis of the chaconne and passacaglio.

Group. (1) A series of rapid notes grouped together. (2) One of the divisions of the orchestra, as string group, brass group, wood group.

Gruppo, Grupetto. See *Groppo, Groppetto.*

G-Schlüssel (Ger.) (*gay-shlues-sel*). G clef.

Cuaracha (Sp.) (*gwah-rah'-chah*). A lively Spanish dance in triple time.

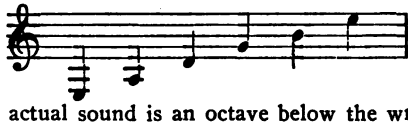
Guerriero (It.) (*gwer-reeh'-ro*). Martial; warlike.

Guida (It.) (*gwee-dah*). Guide; the subject of a canon or fugue.

Guidonian Hand. A diagram consisting of a hand, with the syllables written on the tips of the fingers and on the joints, intended to assist in memorizing the hexachord scales.

Guidonian Syllables. The syllables applied by Guido to the notes of the hexachord, *ut, re, mi, fa, sol, la.* When the octave scale was adopted *si* was added for the seventh note; *ut* was changed to *do* as a better syllable for vocalizing.

Guitar. A string instrument with fretted fingerboard, played by plucking the strings with the fingers of the right hand, one of the oldest and most widespread of instruments. It probably originated in Persia, where it is called *tar* or *si-tar,* passed from thence to Greece, and to the rest of Europe and North Africa. The guitar now in general use is called the Spanish guitar. It has six strings tuned thus:



but their actual sound is an octave below the written notes.

Gusto (It.), **con.** With taste.

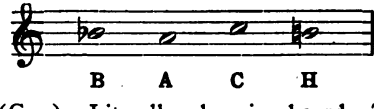
Gustoso. Tastefully.

Gut. The material (sheep's entrails) of which violin, guitar, and other strings are made, commonly called catgut.

Gut (Ger.) (*goot*). Good. **Guter Taktteil,** lit., good bar part; the accented part of the bar.

H

H. Abbreviation for Hand. **Hah** (Ger.), the note B♮, B♭ being called B (*bay*). It is this system of nomenclature that makes possible the fugues on the name of Bach, written by Bach, Schumann, and others:



Hackbrett (Ger.). Literally, chopping-board. The dulcimer.

Halb (Ger.) (*halp*). Half.

Halbe Cadenz (Ger.). Half cadence.

Halbe Note. Half-note.

Halber Ton. Half-tone.

Half-Note.

Half-Rest.

Half-Shift. On the violin, the position of the hand between the open position and the first shift.

Half-Step. Half-tone.

Half-Tone. The smallest interval in modern music.

Hallelujah (Heb.). The Greek form **Alleluia** is often used. "Praise ye Jehovah."

Halling. A Norwegian dance in triple time.

Hals (Ger.). Neck, as of violin, guitar, etc.

Hammerklavier (Ger.). A name for the P. F. (used by Beethoven in the great sonata, Op. 106).

Hanacca. A Moravian dance in $\frac{3}{4}$ time, somewhat like the polonaise.

Hardiment (Fr.) (*har-dee-mong*). Boldly.

Harmonic Flute. See *Flute.*

Harmonic Scale. The series of natural harmonics; the scale of all brass instruments without valves or pistons.

Harmonic Stops. Organ-stops with pipes of twice the standard length pierced with a small hole at the middle, causing them to sound the first overtone instead of the sound that the whole length would produce.

Harmonica. (1) An instrument invented by Benjamin Franklin, the sounds of which were produced from glass bowls. (2) An instrument consisting of plates of glass struck by hammers. (3) A mixture-stop in the organ.

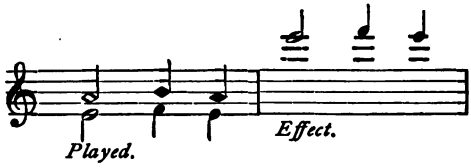
Harmonici (Lat.) (*har-mon'-i-see*). The followers of Aristoxenus, as opposed to the **Canonici** (*ka-non-i-see*), the followers of Pythagoras. The former taught that music was governed by its appeal to the ear, the latter that it was a matter for mathematical and arithmetical study only.

Harmonicon. A toy instrument with free reeds, blown by the mouth.

Harmonics, Overtones, Partial Tones. (1) The sounds produced by the division of a vibrating body into equal

parts; it is upon the presence or absence and relative intensity of the overtones that the quality of the sound depends. Open pipes, strings, brass instruments, and instruments with double reed (bassoon and hautboy) give the following series:

	1	2	3	4	5	6	7	8	9	
C	C	G	C	E	G	B♭	C	D	E,	etc.
generator	$\frac{1}{1}$	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$	$\frac{1}{6}$	$\frac{1}{7}$	$\frac{1}{8}$	$\frac{1}{9}$	$\frac{1}{10}$

Closed pipes and beating reeds (clarionet) omit all the even numbers in this series. (2) The sounds produced on the violin by touching the string lightly at one of the points of division; those produced by thus touching the open string are called natural harmonics. Artificial harmonics are produced by stopping the string with the first finger and touching it lightly with the fourth, at the interval of a fourth above; the resulting harmonic is two octaves above the stopped note. In writing music this is indicated by writing thus:

The lozenge-shaped notes indicate the notes to be lightly touched. Natural harmonics are frequently used on the harp, guitar, and mandolin.

Harmonie-Musik (Ger.). Harmony music; music for wind instruments. A band composed of brass and wood instruments is called a harmony band.

Harmonist. One who is an expert in the art of harmony.

Harmonium. A keyboard instrument with free reeds. It differs from the reed organ in that the air is forced through instead of drawn through the reeds, giving a stronger, rougher quality of tone. In harmonium music, published in Europe, the stops are indicated by figures placed in a circle. Each stop is divided at the middle. The figure in circle, placed below the bass staff, refers to the lower half of the stop; above the treble staff, to the upper half. The cor

anglais and flute form one stop, marked ① below for cor anglais, ① above for flute.

2 means bourdon, below; clarionet, above.
3 means clarion, below; piccolo, above.
4 means bassoon, below; hautboy, above.

Harmony [from Gr. *harmo*, to join]. The art of combining sounds. The study of harmony in its fullest extent is that which treats of the combination of sounds, consonant and dissonant, and their succession. The so-called laws of harmony have all been arrived at empirically, hence have been subject to change, each new composer of sufficient originality and genius modifying them to suit his purposes. Harmonic combinations may be either consonant or dissonant. The consonant combinations consist of the common (perfect) chord and its derivatives. The dissonant combinations all include some dissonant interval, viz., 7th or 2d, augmented 4th, diminished or augmented 5th, augmented 6th or diminished 3d, or 9th. The movement of consonant combinations is perfectly free; that of dissonant combinations is subject to the rules governing the resolution of the dissonant sounds they contain. Two classes of dissonances are recognized: (1) Those that belong to the overtone series, called essential; (2) those that result from the employment of suspensions, retardations, changing and passing notes.

Harp. A string instrument of very ancient origin, probably first suggested by the bow. The earliest forms of Egyptian harps resemble that weapon, the front bar or support being wanting. The modern harp, by means of contrivances for altering the tension of the strings, controlled by pedals, has the complete chromatic scale. The harp is extensively used in the modern orchestra; its clear, "glassy" tones form a striking and effective contrast to the rest of the orchestra. It is most effective when used to give "arpeggios," or broken chords, particularly in soft passages. Scales are ineffective on the harp, and the chromatic scale is impossible. The compass of the modern harp extends from the second C♭ below the bass staff to the second F♭ above the treble staff, six and one-half octaves. The natural harmonics, produced by touching the middle of the string lightly with one hand, are extremely effective in very soft passages.

Harpe (Fr.), **Harfe** (Ger.). The harp.

Harpsichord, Harpsicol, Clavicin (Fr.), **Cembalo** (It.), **Clavicembalo** (It.), **Flügel** (Ger.). A string instrument with keyboard, in shape like the modern grand piano. The sound was produced by pieces of quill, leather, or tortoise-shell, which scratched across the strings when the keys were struck. Harpsichords were often made with two rows of keys and with stops, by means of which the tone might be modified.

Haupt (Ger.) (*howpt*). Head; chief; principal.

Hauptmanuel. Great organ.

Hauptnote. Essential note in a turn, mordent, etc.

Hauptsatz. Principal theme in a sonata or rondo, etc.

Hauptwerk. Great organ.

Hautbois (Fr.) (*ho-boa*). See *Oboe.*

Hautbois d'amour. A small variety of the hautboy.

H dur (Ger.). B major.

H moll (Ger.) (*hah moll*). B minor.

Head. The membrane of a drum; the peg-box of violin, guitar, etc.

Head Voice. See *Voice.*

Heftig (Ger.). Impetuous. Literally, heavily.

Heimlich (Ger.). Mysteriously; secretly.

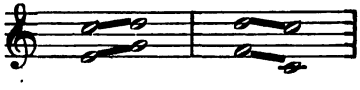
Heiss (Ger.). Ardent.

Heiter (Ger.). Clear; calm.

Heptachord [Gr., *hepta,* seven; *korde,* string]. A scale or lyre with seven diatonic sounds.

Herabstrich or **Herstrich** (Ger.). Down bow.

Heraufstrich or **Hinaufstrich** (Ger.). Up bow.

Hidden Fifths or **Octaves.** Called also concealed. These occur when two parts or voices take a 5th or 8th in parallel motion.

The rule forbidding hidden 5ths and 8ths is now very little regarded.

His (Ger.). B sharp.

Hoboe, Hoboy. See *Oboe.*

Hochzeitsmarsch (Ger.) (*hoch-tseits*). Literally, high time. A wedding march.

Hohlflöte (Ger.) (*hole-fla-teh*). Hollow flute; an organ-stop of 8-foot tone, soft, full quality; a stop of the same character a fifth above the diapason is called **Hohlquinte** (*kvin-teh*).

Holding Note. A sustained note; a pedal point.

Homoph'ony, Homophon'ic, Homoph'onous [Gr., *homo,* one or single; *phonos,* sound]. Music in which one part (melody) is the most important factor, the remaining parts being entirely subsidiary, that is, simply accompaniment.

Horn [It., *Corno;* Fr., *Cor;* Ger., *Horn* or *Waldhorn*]. A generic term for instruments of brass or other metal, wood, or animal horns sounded by means of a cup-shaped mouthpiece. In modern usage applied only to the orchestral horn, called also French horn. A brass instrument with a long, narrow tube bent into a number of circular curves, with a large bell. The modern horn is provided with pistons, which make it a chromatic instrument. The custom is now almost universal of using the horn in F, the part for which is written a fifth higher than the actual sounds. Before the application of pistons to the horn its part was always written in C, and the key was indicated by writing: Corni in B♭ or E♭, etc., as the case might be. Many composers retain this method of writing, but the horn-players generally transpose the part *a vista* to suit the F-horn.

Horn Band. In Russia, a band of performers, each one of whom plays but one sound on his horn.

Hornpipe. An old English dance of a lively, rapid character.

Horn-Sordin (Ger.). A contrivance placed in the mouth of the horn to deaden the tone.

Humoresque (Fr.) (*oo-mo-resk*), **Humoreske** (Ger.). A caprice; humorous, fantastic composition.

Hunting Horn [Fr., *Cor de Chasse;* It., *Corno di Caccia*]. The horn from which the orchestral horn was developed.

Hymn Tune. A musical setting of a religious lyric poem, generally in four parts.

I

Idée fixée (Fr.) (*e-deh fix-eh*). Fixed idea; a name given by Berlioz to a short theme used as the principal motive of an extended composition.

Idyl [Fr., *Idylle;* Gr., *Eidullion*]. A small image or form; a short, tender piece of music generally of a pastoral character.

Il piu (It.) (*eel peu*). The most. **Il piu forte possibile,** as loud as possible.

Imitando (It.). Imitating; as, **Imitando la voce,** imitating the voice; a direction to the instrumentalist to imitate the vocalist.

Imitation. A device in counterpoint; a musical phrase being given by one voice is immediately repeated by another voice. There are many varieties of imitation: (1) By augmentation, when the imitating part is in notes of twice or four times the value of those in the theme. (2) By diminution, when the value of the notes is reduced one-half or one-fourth. (3) By inversion, when the intervals are given by the imitating part in inverted order. Imitation is called Canonic when the order of letters and intervals is exactly repeated, thus:

C D E F G A B C

Strict, when the order of letters only is repeated, as:

C D E F A B C D

Free, when the theme is slightly altered, but not enough to destroy the resemblance. The theme is called the antecedent; the imitation, the consequent. There are other varieties of imitation, but they are now generally obsolete, being more curious than musical.

Immer (Ger.). Ever; continuously; always.

Impaziente (It.) (*im-pah-tse-en-teh*). Impatient; restless.

Impazientemente (It.). Vehemently; impatiently.

Imperfect Cadence. Same as *Half Cadence.*

Imperfect Consonance. Major and minor thirds and sixths.

Imperfect Fifth. The diminished fifth.

Imperioso (It.). Imperiously; with dignity.

Impeto (It.) (*im'-peh-to*), **con.** With impetuosity.

Impetuoso (It.), **Impetuosamente** (It.). Impetuously.

Implied Intervals. Those not expressed in the figuring.

Imponente (It.) (*im'-po-nen-teh*). Emphatic; pompous.

Impromptu. (1) An extemporaneous performance. (2) A piece of music having the character of an extemporaneous performance.

Improvisation. Unpremeditated music.

Improvise. To play unpremeditated music.

Improviser (Fr.) (*im-pro-vee-seh*), **Improvvisare** (It.). To extemporize.

Improvvisatore (It.). An improviser (male).

Improvvisatrice (It.) (*im-prov-vi-sa-tree-cheh*). An improviser (female).

In alt (It.). The notes in the first octave above the treble staff.

In altissimo (It.). All notes above the octave *in alt.*

In nomine (Lat.). In the name; a sort of free fugue.

Incalzando (It.) (*in-cal-tsan-do*). To chase; pursue hotly, with constantly increasing vehemence.

Indeciso (It.) (*in-deh-chee-so*). With indecision; hesitating.

Infinite Canon. See *Canon.*

Inganno (It.). Deceptive. **Cadenza inganno,** deceptive cadence.

Inner Parts. The parts that are neither at the top nor the bottom, as the alto and tenor in a chorus.

Inner Pedal. A sustained note in an inner part.

Innig (Ger.). Heartfelt; fervent.

Innigkeit (Ger.), **mit.** With fervor; intense feeling.

Inniglich (Ger.). See *Innig.*

Inno (It.). Hymn.

Innocente (It.) (*in-no-chen'-teh*), **Innocentemente.** Innocent; natural.

Innocenza (*inno-chent'-sah*), **con.** With artlessness.

Inquieto (It.) (*in-quee-eh-to*). Unquiet; restless.

Insensibile (It.) (*in-sen-si-bee-leh*), **Insensibilmente** (It.). By imperceptible degrees; gradually.

Insistendo (It.), **Instante** (It.), **Inständig** (Ger.). Urgent; pressing.

Instrument. Any mechanical contrivance for the production of musical sounds. Instruments are classified as follows: String instruments, wind instruments, pulsatile instruments. String instruments are divided into bow instruments, violin class; instruments the strings of which are plucked by the fingers—harp, guitar, etc.; plectral, *i. e.*, the strings struck by a rod or thin strip of wood, metal, etc., as mandolin, zither; strings struck by hammers held in the hand—cymbal; strings struck by hammers operated by keyboard—pianoforte. Wind instruments are divided as follows: (1) Vibrating column of air—flutes and flue-stops of organ. (2) Single reed—clarionet, saxophone, basset horn, reed-stops in the organ. (3) Double reed—oboe, bassoon. (4) Free reed—harmonium, vocalion, cabinet organ. (5) Brass instruments in which the lip of the player acts as a reed—trumpet, horn, etc. Pulsatile instruments—drums, triangles, cymbals, bells, xylophone. The small or chamber orchestra includes the following instruments: String—first violins, second violins, violas, violoncellos, contrabassi. Wood-wind—pair of flutes (It., *flauti*), pair of hautboys (It., *oboi*), pair of clarionets (It., *clarionetti*), pair of bassoons (It., *fagotti*). Brass-wind—pair of trumpets (sometimes omitted (It., *clarini*), pair of horns (It., *corni*), pair of kettle-drums (It., *timpani*). The addition of three trombones changes this to the full or grand orchestra, which is often augmented by the addition of the following instruments: Wood-wind—piccolo or octave flute, English horn (It., *corno Inglese*), alto or bass clarionet, double bassoon (It., *contra fagotto*). In the brass quartet the horns are increased to four, and the alto, tenor, and bass trombones are added and the bass trombone reinforced by the bass tuba. Three or more kettle-drums are frequently employed, also the following pulsatile instruments: large drum, snare drum, triangle, and cymbals. The harp has almost become an essential in the modern orchestra, whether large or small.

Instrumentation. The art of using a number of instruments in combination; the manner of arranging music for the orchestra.

Instrumento or Stromento (It.). An instrument.

Instrumento or Stromento di corda (It.). String instrument.

Instrumento or Stromento di fiato (It.). Wind instrument.

Interlude, Intermède (Fr.) (*in-ter-made*), **Intermedio** (It.) (*in-ter-meh-deo*). A short piece of music between the acts of a drama or the verses of a hymn.

Intermezzo (It.) (*in-ter-medzo*). An interlude; a short movement connecting the larger movements of a symphony or sonata.

Interrupted Cadence. See *Cadence.*

Interval. The difference in pitch between two sounds. The name of an interval is determined by the number of letters it includes (counting the one it begins with and the one it ends with). Seconds may be minor (E, F), major (E, F♯), augmented (E♭, F♯). Thirds may be minor (E, G), major (E, G♯), diminished (E, G♭). Fourths may be perfect (E, A), augmented (E, A♯), diminished (E, A♭). The inversion of an interval produces one of the opposite kind except when it is perfect. Inversion of minor 2d produces major 7th, and since all intervals lie within the octave, and the octave contains twelve half-tones, it follows that an interval and its inversion must together make an octave or twelve half-tones. Intervals are further divided into consonant and dissonant, the consonant into perfect and imperfect. The perfect consonances are the 4th, 5th, and octave. They are called perfect because any alteration of them produces a dissonance. The imperfect consonances are the major and minor 3d and 6th, called imperfect because equally consonant whether major or minor. All other intervals are dissonant, that is, one or both the sounds forming them must move in a certain direction to satisfy the ear. If the dissonant is minor or diminished the sounds must approach each other (except minor 2d); if major or augmented they must separate (except major 7th, which may move either way). Intervals are augmented when greater than major or perfect. Intervals are diminished when less than major or perfect. The prime or unison is often called an interval and if altered, as C C♯, is called an augmented unison or prime; it is more properly a chromatic semitone. Natural intervals are those found in the major scale. Chro-

matic intervals are those found in the harmonic minor scale and in chords that include sounds foreign to the scale or key.

Intimo (It.) (*in'-tee-mo*). Heartfelt; with emotion.

Intonation. (1) The correctness or incorrectness of the pitch of sounds produced by the voice or by an instrument. (2) The notes which precede the reciting notes of the Gregorian chant.

Intoning. In the Anglican Church the singing of prayers, etc., in monotone.

Intrada (It.). An introduction or interlude.

Intrepido (It.) (*in-tre-pee-do*), **Intrepidezza, con** (It.) (*in-treh-pee-detza*), **Intrepidamente** (It.) (*in-treh-pee-da-men-teh*). Boldly; with daring; dashingly.

Introduction. A preparatory movement to a piece of music, symphony, oratorio, etc., sometimes very short, sometimes a long, elaborate movement in free style.

Introduzione (It.) (*in-tro-doo-tse-oneh*). Introduction.

Introit. A short anthem sung before the administration of the communion in the Protestant Episcopal Church; in the Roman Catholic Church before the celebration of the mass.

Invention. A name given by Bach to a set of thirty pieces in contrapuntal style.

Inversion. (1) Of intervals. See *Interval.* (2) Of chords, when any member of the chord but the root is used as a bass. (3) Of themes. See *Imitation.*

Ira (It.) (*e-rah*), **con.** With anger.

Irato (It.) (*e-rah'-to*). Angrily.

Irlandais (Fr.) (*ir-lan-day*). In the Irish style.

Ironico (It.) (*e-ron'-e-co*), **Ironicamente** (It.). Ironically; sardonically.

Irresoluto (It.) (*ir-reh-so-lu'-to*). Undecided; irresolute.

Islancio (It.) (*is-lan'-chee-o*). Same as *Slancio.*

Istesso (It.). Same. **L'istesso tempo,** the same time, *i. e.,* rate of movement.

Italian Sixth. See *Augmented Sixth.*

Italienne (Fr.) (*e-ta-lee-en*), **Italiano** (It.) (*e-tal-yah-no*) In Italian style.

J

Jack. The short, upright piece of wood at the end of the key of the harpsichord or spinet, to which the quill was attached which struck the strings.

Jagdhorn (Ger.) (*yagd-horn*). Hunting horn.

Jägerchor (Ger.) (*yay-ger-kore*). Hunting chorus.

Jaleo (Sp.) (*hah-leh-o*). A Spanish dance in triple time.

Janko Keyboard (yanko). The invention of Paul Janko, arranged like a series of steps, six in number. Each key may be struck in three places, some on the 1st, 3d and 5th steps, the rest on the 2d, 4th, and 6th, thus enabling the performer to select the most convenient for the passage to be executed. The chief advantages claimed for this keyboard are: that all scales may be fingered alike; that the thumb may be placed on any key, black or white; that the extended chords are brought within easy reach.

Janissary Music. Instruments of percussion, as small bells, triangles, drums, cymbals.

Jeu (Fr.) (*zhoo*). Literally, play. A stop on the organ.

Jeu d'anche (*d'ongsh*). Reed stop.

Jeu de flute. Flue stop.

Jeu demi (*deh-mee*). Half power; mezzo forte.

Jeu doux (*doo*). Soft stops.

Jeu forts (*fort*). Loud stops.

Jeu grand. Full organ.

Jeu plein (*plane*). Full power.

Jig [It., *Giga;* Fr. and Ger., *Gigue;* comes either from Geige, an obsolete variety of fiddle, or from Chica, a rapid Spanish national dance]. Now a rapid rustic dance of no fixed rhythm or figures. In the classic suite the jig is the last movement, written in $\frac{6}{8}$ time and often very elaborately treated in fugal form.

Jodeln (Ger.) (*yo-deln*). A manner of singing cultivated by the Swiss and Tyrolese; it consists of sudden changes from the natural to the falsetto voice.

Jota (Sp.) (*ho-ta*). A Spanish national dance in triple time.

Jour (Fr.) (*zhoor*). Day. An open string is called corde à jour.

Jubal (Ger.) (*yoo-bal*). An organ-stop of 2- or 4-foot pitch.

Jungfernregal (Ger.) (*yung-fern-reh-gal*). See *Vox angelica.*

Just Intonation. Singing or playing in tune.

K

Kalamaika (*ka-la-my-ka*). A Hungarian dance; rapid $\frac{2}{4}$ time.

Kammer (Ger.). Chamber.

Kammerconcert. Chamber concert.

Kammermusik. Chamber music.

Kammerstil. Chamber-music style.

Kammerton. Concert pitch.

Kanon, Kanonik (Ger.). See *Canon.*

Kanoon. A Turkish dulcimer, played like the psalterion by means of plectra attached to thimbles.

Kantate (Ger.). Cantata.

Kapellmeister (Ger.). The leader of a band or chorus attached to a royal or noble household.

Kapellmeister-Musik (Ger.). A contemptuous term for music that is dull and unoriginal, while it may be correct and pedantic.

Keckheit (Ger.). Boldness. **Mit Keckheit,** with boldness.

Kehrab or **Kehraus** (Ger.). Lit., turn out. The last dance at a ball.

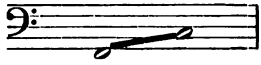
Kent Bugle. A wind instrument generally made of copper, with cup-shaped mouthpiece, furnished with keys. It was named in honor of the Duke of Kent.

Keraulophon [from Gr., *keras,* horn; *aulos,* flute; and *phone,* sound]. A soft flue-stop of 8-foot pitch.

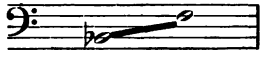
Keren. A Hebrew trumpet.

Kettle-drum. A half-sphere of copper, the head made of vellum, which may be tightened or loosened by means of screws or braces. The kettle-drum is the only drum from

which sounds of definite pitch may be obtained. They are generally used in pairs in the orchestra, and are tuned to the tonic and dominant of the key, but modern writers adopt various other methods of tuning; it is also quite usual now to use three drums. The larger drum may be tuned to any note from



The smaller



In old scores the drum part was always written in C and the sounds wished were indicated by writing Timpani in F, B♭, etc. The modern custom is to write the actual sounds.

Key. (1) A series of sounds forming a major or minor scale. See *Scale.* (2) A piece of mechanism by means of which the ventages of certain wind instruments, as flute and clarionet, are closed or opened. (3) A lever by which the valves of the organ are opened or the hammers of the pianoforte put in motion. (*A table of Signatures and Names of all the Major and Minor Keys on the following pages.*)

Keyboard, Klavier (Ger.) (*kla-feer*). The rows of keys of the organ or piano; those for the hands are called manuals, for the feet, pedals.

Keynote. The sound or letter with which any given scale begins; tonic. See *Scale.*

Kinderscenen (Ger.) (*kin-der-stsa-nen*). Child-pictures; a name given by Schumann to a collection of little pieces for the piano.

Kinderstück (Ger.). Child's piece.

Kirchenmusik (Ger.). Church music.

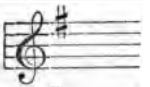
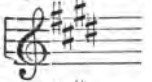
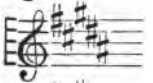
Kirchenstil. Church style.

Kirchenton. Ecclesiastical mode.

Kit, Pochette (Fr.), **Taschengeige** (Ger.). A small pocket-fiddle used by dancing-masters.

Klangfarbe (Ger.). Lit., sound-color. Quality of tone; timbre (Fr., *tambr*).

TABLE OF SIGNATURES AND NAMES OF ALL THE MAJOR AND MINOR KEYS

Key-signature.	English.	German.	French.	Italian.	
	C-major A-minor	C dur A moll	Ut majeur La mineur	Do maggiore La minore	Natural key.
	G-major E-minor	G dur E moll	Sol majeur Mi mineur	Sol maggiore Mi minore	Keys with sharps.
	D-major B-minor	D dur H moll	Ré majeur Si mineur	Re maggiore Si minore	
	A-major F-sharp minor	A dur Fis moll	La majeur Fa dièse mineur	La maggiore Fa diesis minore	
	E-major C-sharp minor	E dur Cis moll	Mi majeur Ut dièse mineur	Mi maggiore Do diesis minore	
	B-major G-sharp minor	H dur Gis moll	Si majeur Sol dièse mineur	Si maggiore Sol diesis minore	
	F-sharp major D-sharp minor	Fis dur Dis moll	Fa dièse majeur Ré dièse mineur	Fa diesis maggiore Re diesis minore	

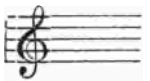
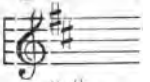
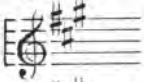
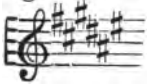
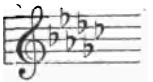
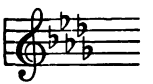
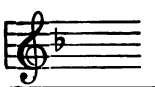



TABLE OF SIGNATURES AND NAMES OF ALL THE MAJOR AND MINOR KEYS

	G-flat major E-flat minor	Ges dur Es moll	Sol bémol majeur Mi bémol mineur	Sol bemolle maggiore Mi bemolle minore	Keys with flats.
	D-flat major B-flat minor	Des dur B moll	Ré bémol majeur Si bémol mineur	Re bemolle maggiore Si bemolle minore	
	A-flat major F-minor	As dur F moll	La bémol majeur Fa mineur	La bemolle maggiore Fa minore	
	E-flat major C-minor	Es dur C moll	Mi bémol majeur Ut mineur	Mi bemolle maggiore Do minore	
	B-flat major G-minor	B dur G moll	Si bémol majeur Sol mineur	Si bemolle maggiore Sol minore	
	F-major D-minor	F dur D moll	Fa majeur Ré mineur	Fa maggiore Re minore	

Klavier or **Klaviatur** (Ger.) (*kla-feer', klah-fee-a-toor'*). Keyboard.

Klavierauszug. Pianoforte arrangement.

Klaviermässig. Suited to the piano.

Klaviersatz. In pianoforte style.

Klavierspieler. Pianist.

Klein (Ger.). Small; minor.

Klein gedeckt. Small stopped diapason.

Knee-stop. A lever controlled by the knees of the performer, used in the harmonium or cabinet organ either to operate the swell or to put on or off the full power of the instrument.

Koppel (Ger.). A coupler. **Koppel ab,** coupler off. **Koppel an,** coupler on.

Kosakisch (Ger.). Cossack dance in $\frac{2}{4}$ time.

Kraft (Ger.). Force; power.

Kräftig (Ger.). Vigorous; powerfully.

Krakowiak (*kra-ko-viak*). Cracovienne.

Kreuz (Ger.) (*kroyts*). A sharp.

Kriegerisch (Ger.). Martial.

Kriegerlied (Ger.). War-song.

Krummhorn (Ger.). Crooked horn; the cremona stop.

Kunst (Ger.). Art.

Kunstlied (Ger.). An artistic song; the reverse of a popular song or Volkslied.

Kurz (Ger.) (*koorts*). Short; staccato.

Kurz und bestimmt. Short and emphatic.

Kyrie [Gr., *Lord*]. The first word of the mass; used as a name for the first division.

L

L. H. Abbreviation for left hand; in German, *linke Hand.*

La. The sixth Aretinian syllable; the name in French and Italian of the sound A.

Labial [Lat., *labium, lip*]. A flue-stop.

Labialstimme (Ger.). A flue-stop.

Lacrimoso or **Lagrimoso** (It.) [from *la grima,* tear]. Tearfully; mournfully.

Lamentabile, Lamentabilmente, Lamentando, Lamentevolmente, Lamentevole, Lamentato [It., from *lamentare,* to lament]. Mournfully; complainingly.

Lancers. The name of a variety of the contra dance.

Ländler (Ger.) (*laynd-ler*). A slow waltz of South German origin.

Langsam (Ger.). Slow. **Etwas langsam,** rather slow (poco adagio). **Ziemlich** (*tseem-lich*) **langsam,** moderately slow (andante). **Sehr langsam,** very slow (adagio).

Language. The diaphragm of a flue-pipe.

Languendo (It.) (*lan-gwen'-do*), **Languente** (It.) (*lan-gwen'-teh*) [from *lan-guire,* to languish], **Languemente** (It.) (*lan-gweh-men'-teh*). In a languishing style.

Largamente (It.). Broadly; slowly; with dignity.

Largando (It.). Gradually slower and broader.

Largement (Fr.) (*larzh-mong*). Largamente.

Larghetto (It.) (*lar-get-to*). Rather slow.

Larghissimo (It.) (*lar-gis-sim-mo*). Slowest possible time.

Largo (It.). Lit., large; broad. Very slowy, stately movement is indicated by this term.

Largo assai. Slow enough.

Largo di molto. Very slow.

Largo ma non troppo. Slow, but not too much so.

Larigot (Fr.) (*larigo*). An organ-stop of 1⅓-foot pitch, that is, a twelfth-stop.

Lauftanz (Ger.). Running dance; the coranto.

Launig (Ger.) (*low-nig*). Gay; light; facile.

Lavolta (It.). An old Italian dance resembling the waltz.

Lay [Ger., *Lied;* Fr., *lai*]. A song.

Leader. Conductor; principal violinist in an orchestra; principal clarionet in a wind band; principal cornet in a brass band.

Leading Motive. In German, *Leitmotiv, q. v.*

Leading Note. The 7th note of a scale; in the major scale the 7th is naturally a half-tone below the keynote, in the minor scale it is naturally a whole tone below, and must be raised by an accidental (see *Minor Scale*); called also subtonic.

Leaning Note. See *Appoggiatura.*

Leap. To move from one tone to another more than one degree distant; the reverse of diatonic or chromatic.

Lebendig (Ger.) (*leh-ben'-dig*), **Lebhaft** (Ger.) (*lehb'-hahft*). Lively; with animation.

Ledger Line. See *Leger Line.*

Legato (It.) (*leh-gah'-to*), **Legando** (It.) (*leh-gan'-do*) [from *legare,* to tie or bind]. Passages thus marked are to be played with smoothness, without any break between the tones. *Legatissimo,* as smooth as possible, the notes slightly overlapping. Legato is indicated by this sign ⁀ called a slur. The proper observance of Legato is of the utmost importance in phrasing.

Legatura (It.) (*leh-gah-too'-ra*). A tie.

Legatura di voce (*de-vo-cheh*). A group of notes sung with one breath; a vocal phrase.

Legend, Légende (Fr.) (*leh-zhend*), **Legende** (Ger.) (*leh-ghen'-deh*). A name given to an extended lyric composition, somewhat in the manner of "program music." [*Cf.* Chopin's Légendes.]

Léger, Lègere (Fr.) (*leh'-zhehr*). Light.

Leger Line. Short lines used for notes which are above or below the staff.

Légèrment (*leh-zhehr-mong*). Lightly.

Leggeramente (*led-jehr-a-men'-teh*). Lightly.

Leggerezza (It.) (*led-jeh-ret'-za*). Lightness.

Leggero (*led-jeh-ro*), **Leggiero** (*led-jee-ro*). Light; rapid.

Leggiadramente (It.) (*led-jah-drah-men'-teh*), **Leggiaramente** (*led-jah-rah-men'-teh*), **Leggiermente** (*led-jeer-men'-teh*). All these terms (derived from the same root—*leggiere,* light, quick, nimble) indicate a light, rapid style of performance without marked accent.

Legno (It.) (*lehn-yo*). Wood. **Col legno,** with the wood. A direction in violin playing to strike the strings with the wooden part of the bow.

Leicht (Ger.). Light; easy.

Leichtbewegt (Ger.) (*beh-vehgt*). Light; with motion.

Leidenschaft (Ger.). Passion; fervency.

Leidenschaftlich (Ger.). Passionately.

Leierkasten. Barrel-organ.

Leiermann. Organ-grinder.

Leise (Ger.) (*lei'-seh*). Soft; piano.

Leiter (Ger.). Ladder. **Tonleiter,** tone-ladder; scale.

Leitmotiv (Ger.). Leading motive; a name given by Wagner to certain striking phrases used to indicate certain emotions, characters, or situations.

Leitton (Ger.). Leading note.

[NOTE.—*ei* in German is sounded like *eye* in English.]

Lenezza (It.) (*leh-net'-za*). Gentleness.

Leno (It.) (*leh'-no*). Faint; feeble.

Lentamente (*len-tah-men-teh*). Slowly.

Lentando. Growing slower; retarding.

Lentezza (*len-tet-za*) Slowness.

Lento (It.). Slow, between adagio and grave.

Lesser. Minor is sometimes so called, as key of C with lesser third; C minor.

Lesson. A name used in England for the suite, or the various members of it.

Lesto (It.) (*leh'-sto*). Lively; brisk.

Letter Name. The letter used to designate a degree of the scale, key of piano or organ, line or space of the staff.

Levé (Fr.) (*leh-veh*). Raised; up beat.

Leyer or **Leier** (Ger.). Lyre.

Liaison (Fr.) (*lee-eh-song*). A tie.

Libellion. A variety of music-box.

Liberamente (It.) (*lee-beh-ra-men'-teh*), **Librement** (Fr.) (*leebr-mong*). Freely.

Libretto (It.) (*lee-bret-to*). Little book; the book of an opera or oratorio, etc.

License, Freiheit (Ger.), **Licence** (Fr.), **Licenza** (It.) (*lee-*

chentza). An intentional disregard of a rule of harmony or counterpoint.

Liceo (It.) (*lee-cheh'-o*). Lyceum; academy of music.

Lie (Fr.) (*lee-eh*). Tied; bound; legato.

Lieblich (Ger.). Sweet; lovely.

Lieblich gedacht. Stopped diapason.

Lied (Ger.) (*leed*). Song. **Durchkomponirtes Lied** (all through composed), a song with different melody, etc., to every stanza. **Strophenlied,** the same melody repeated with every stanza. **Kunstlied,** art song; high class of song. **Volkslied,** people's song; national song.

Lieder-Cyclus. Song-circle (as Schubert's Müllerin).

Liederkranz. A singing-society.

Liederkreis. Song circle; collection of songs.

Liederspiel. Song-play; operetta; vaudeville.

Liedertafel (song-table). A social singing-society.

Ligato. See *Legato.*

Ligature. A tie. See *Legatura.*

Ligne (Fr.) (*leen*), **Linea** (It.) (*lee'-neh-ah*), **Linie** (Ger.) (*lee-nee-eh*). Line.

Lingua (It.) (*ling-wah'*). Tongue; reed of organ-pipe.

Linke Hand (Ger.). Left hand.

Lip. The upper and lower edges of the mouth of an organ pipe. **To lip,** the act of blowing a wind instrument.

Lippenpfeife or **Labialpfeife** (Ger.). A flue pipe-organ.

Lira (It.) (*lee'-ra*). Lyre.

Lirico (It.) (*lee'-ree-co*). Lyric.

Liscio (It.) (*lee'-sho*). Smooth.

L'istesso (It.) (*lis-tes'-so*). See *Istesso.*

Litany [from Gr., *litaino,* to pray]. A form of prayer consisting of alternate petitions and responses by priest and people, frequently sung or chanted.

Livre (Fr.) (*leevr*). Book. **A libre ouvert,** "at open book"; to sing or play at sight.

Lobgesang (Ger.). Song of praise.

Loco (It.). Place; play as written. Used after *8va.*

Lontano (It.), **Da lontano.** As if from a distance.

Lösung or **Auflösung** (Ger.) (*lay-soonk*) [from Ger., *lösen,* to free]. Resolution.

Loud Pedal. A name for the damper-pedal.

Loure (Fr.) (*loor*). (1) A slow dance in $\frac{6}{4}$ or $\frac{3}{4}$ time. (2) An old name for a variety of bag-pipe.

Louré (Fr.) (*looreh*). Legato; slurred.

Low. (1) Soft. (2) Deep in pitch.

Lugubre [Fr., *loo-goobr;* It., *loo-goo-breh*]. Mournful.

Lullaby. Cradle song; berceuse.

Lunga (It.). Long. **Lunga pausa,** long pause.

Luogo (It.). See *Loco.*

Lusingando (It.) (*loos-in-gan'-do*), **Lusingante** (It.) (*loo-sin-gan'-teh*), **Lusinghevolmente** (It.) (*loo-sing-eh-vol-men'-teh*), **Lusinghiere** (It.) (*loo-sin-gee-eh-reh*). Coaxing; caressing; seductive. [From It., *lusingare,* to coax or flatter.]

Lustig (Ger.) (*loos-tig*). Merry; gay; lively.

Lute, Luth (Ger.) (*loot*). A string instrument of the guitar family of very ancient origin. It was brought into Europe by the Moors. In shape it resembled the mandolin, and was strung with from six to twelve or more strings of gut. The bass strings were wire-covered and did not pass over the fingerboard. For several centuries the lutes held the foremost place as fashionable instruments. They were made of several sizes. The larger varieties were called Theorbo, Arch Lute, or Chittarone. Music for the lute was written in a system of notation called tablature, *q. v.*

Luth (Ger.) (*loot*). Lute.

Luthier (Ger.) (*loot-eer*). A lute-maker; also given to makers of all string instruments of the guitar or violin families.

Luttosamente. Mournfully. [From It., *luttare,* to mourn; struggle.]

Luttoso (It.) (*loot-to-so*). Mournful.

Lyre. A Greek string instrument of the harp family.

Lyric. Song-like. In poetry, a short poem of a simple, emotional character. The term has been borrowed by music to designate musical works of like character.

Lyric Form. A composition the themes of which are not treated in the manner of the rondo or sonata, *q. v.*

Lyric Stage. The operatic stage. This term will hardly apply to the modern "music drama."

M

M. Abbreviation for Mano or Main, the hand.

M. D. Abbreviation for Main Droite or Mano Destra, the right hand.

M. F. Abbreviation for Mezzo Forte, half loud.

M. G. Abbreviation for Main Gauche, left hand.

M. M. Abbreviation for Maelzel's Metronome.

M. V. Abbreviation for Mezzo Voce.

Ma (It.). But.

Machine Head. The screw and wheel contrivance used instead of pegs in the guitar, etc.

Madre (It.) (*mah'-dreh*). Mother; the Virgin Mary.

Madrigal. A word of uncertain origin. A name given to contrapuntal compositions in any number of parts. They differ from the motet only in being written to secular words, generally amatory. This style of composition was cultivated with great success in England in Elizabeth's reign.

Maesta (It.) (*mah'-es-ta*), **con, Maestade** (*mah'-es-tah-deh*), **con, Maestevole** (*mah'-es-ta-vo-leh*), **Maestevolmente** (*vol-ment-e*), **Maestosamente** (*mah'-es-to-sah-men'-teh*). All mean the same thing: Dignified; with dignity.

Maestoso (It.) (*mah-es-to'-so*). Majestic; with dignity.

Maestrale (It.) (*mah-es-trah-leh*). "Masterful"; the stretto of a fugue when written in canon.

Maestro (It.) (*mah-es-tro*). Master.

Maestro al cembalo. Old term for conductor of orchestra, so called because he conducted seated at the cembalo, or harpsichord.

Maestro del coro. Master of the chorus or choir.

Maestro del putti (*del poot'-tee*). Master of the boys (choir boys).

Maestro di capella. Chapel-master; choir-master; name also given to the conductor of the music in the household of a great personage.

Magadis (Gr.). A string instrument tuned in octaves.

Magas (Gr.). A bridge.

Maggiolata (It.) (*madjo-lah'-tah*). A spring song (from Maggio—May).

Maggiore (It.) (*mad-jo'-reh*), **Majeur** (Fr.) (*mah-zhoor*), **Dur** (Ger.) (*duhr*). Major.

Maggot. Old English name for a short, slight composition of fanciful character.

Magnificat (Lat.). Doth magnify; opening word of the hymn of the Virgin Mary.

Main (Fr.) (*mang*). Hand. **M. D.** or **droite,** right hand; **M. G.** or **gauche,** left hand.

Maitre (Fr.) (*mehtr*). Master.

Maitrise (Fr.) (*meh-trees*). A cathedral music school.

Majestätisch (Ger.) (*mah-yes-tay'-tish*). Majestically.

Major (Lat.). Greater.

Major Chord or **Triad.** One in which the third over the root is major, *i. e.,* two whole tones above the root.

Major Scale. One in which the third of the scale is a major third above the keynote. **Major Key,** or **Mode,** or **Tonality,** has the same meaning.

Malinconia (It.) (*mah-lin-co-nee'-a*), **Malinconico, Malinconoso, Malinconioso, Malinconicamente.** Melancholy; in a sad, melancholy manner.

Mancando (It.) [from *mancare,* to want; fail]. Decreasing; dying away in loudness and speed.

Manche (Fr.) (*mansh*), **Manico** (It.) (*mah'-nee-ko*). Handle; neck of violin, etc.

Mandola (It.), **Mandora.** A large mandolin.

Mandolin, Mandolino (It.) (*man-do-lee-no*). A string instrument of the lute family, strung with eight wire strings tuned in pairs; the tuning same as the violin; played by means of a small plectrum; fingerboard fretted like the guitar.

Mandolinata (It.). Resembling the mandolin in effect.

Manichord [from Lat., *manus,* hand; *chorda,* string]. Supposed to be the earliest form of a string instrument, with keyboard, possibly the same as the clavichord.

Manier (Ger.) (*mah-neer'*). A harpsichord grace.

Maniera (It.) (*man-yeh'-ra*). Manner; style.

Männerchor (Gr.) (*man'-ner-kor*). A men's chorus.

Männergesangverein. Lit., men's song-union.

Mano (It.). Hand. **D.** or **destra,** right hand; **S.** or **sinistra,** left hand.

Manual [from Lat., *manus,* hand]. An organ keyboard.

Marcando, Marcato. Decided; marked; with emphasis.

Marcatissimo. As decided as possible.

March, Marche (Fr.) (*marsh*), **Marcia** (It.) (*mar-chee-a*), **Marsch** (Ger.) (*marsh*). A composition with strongly marked rhythm, designed to accompany the walking of a body of men. Marches vary in tempo from the slow, funeral march to the "charge." The following are the principal varieties: Parade March (Ger., *Paraden-Marsch;* Fr., *pas-ordinaire*); Quick-march or Quickstep (Ger., *Geschwind-Marsch;* Fr., *pas redoublé*); Charge (Ger., *Sturm-Marsch;* Fr., *pas-de-charge*). The funeral march and parade march are generally in $\frac{4}{4}$ time; the quick marches often in $\frac{2}{4}$ time.

Mark. A sign, *q. v.*

Markiert (Ger.) (*mar'-keert*), **Marqué** (Fr.) (*mar-kay*). See *Marcato.*

Marseillaise (Fr.) (*mar-sel-yase*). The French national song, composed by Rouget de Lisle.

Martelé (Fr.) (*mar-tel-leh'*), **Martellato** (It.) (*mar-tel-lah'-to*). Hammered. In piano music indicates a heavy blow with stiff wrist; in violin music, a sharp, firm stroke.

Marziale (It.) (*mart-se-a'-leh*). Martial.

Maschera (It.) (*mas-kay'-ra*). A mask.

Mascherata (It.) (*mas-kay'-ra-ta*). Masquerade.

Masque. Mask. A species of musical and dramatic entertainment founded on mythical or allegorical themes.

Mass, Missa (Lat.), **Messa** (It.), **Messe** (Fr. and Ger.). The communion service in the Roman Catholic Church. In music, that portion of the service consisting of the Kyrie, Gloria, Sanctus, and Agnus Dei, which are sung. The word mass is generally explained as being derived from the words *"Ite missa est,"* used to dismiss non-communicants before the service. High Mass is used on feasts and festivals. Low Mass on ordinary occasions, sometimes without music.

Mässig (Ger.) (*may'-sig*). Moderate; moderato.

Massima (It.). Whole note.

Master Chord. The dominant chord.

Master Fugue. One without episodes.

Master Note. The leading note.

Masure (*mah-soo-re*), **Masurek, Masurka, Mazurka.** A Polish dance in $\frac{3}{4}$ time.

Matelotte (Fr.). A sailors' hornpipe dance in $\frac{3}{4}$ time.

Matinée (Fr.) (*ma-tee-neh'*). A morning concert.

Mean. Old name for an inner part in music for voices; also for inner strings of viol, lute, etc. The C clef was also called the mean clef.

Measure. (1) Old name for any slow dance. (2) The portion of music enclosed between two bars. (3) Rhythm. (4) Tempo.

Mechanism, Mecanisme (Fr.), **Mechanik** (Ger.). (1) A mechanical appliance. (2) Technical skill.

Medesimo (It.) (*mee-deh'-see-mo*). The same as. **Medesimo tempo,** the same time.

Mediant. The third degree of the scale.

Mediation. That part of a chant (Anglican) between the reciting note and the close.

Meisterfuge (Ger.). See *Master-fugue.*

Meistersänger or **Meistersinger** (Ger.). Mastersinger. The Meistersängers were the successors of the minnesingers. Chief among them was Hans Sachs, the hero of Wagner's opera, "Die Meistersinger." The Meistersänger first appeared in the 14th century. They were for the most part workingmen, differing in this respect from the minnesingers, who numbered royal and noble singers in their ranks. The Meistersänger became extinct in 1839, when their last society in Ulm was dissolved.

Melancolia (It.), **Mélancholic** (Fr.). See *Malinconia.*

Mélange (Fr.) (*meh-lonzh*). A medley.

Melisma (Gr.). (1) A song; melody. (2) A run; roulade.

Melismatic. Florid vocalization. A melismatic song is one in which a number of notes are sung to one syllable, as in the florid passages in Handel's solos.

Melodeon. The precursor of the cabinet organ; an instrument with free reeds, operated by suction.

Melodia (It.). (1) Melody. (2) An organ-stop of 8- or 4-foot pitch; soft, flute-like quality.

Melodic. Pertaining to melody, as opposed to harmonic.

Melodico, Melodicoso (It.). Melodiously.

Mélodie (Fr.). Melody; air.

Melodrama. A play abounding in romantic and dramatic situations, with or without musical accompaniment. Melodramatic music is music used to accompany and "intensify" the action of a drama. The term is also applied to instrumental music abounding in startling changes of key or sudden changes of loud and soft.

Melody. An agreeable succession of single sounds, in conformity with the laws of rhythm and tonality. In music for voices the melody is generally in the soprano, or, if for male voices, in the first tenor, but there are many exceptions to this. In orchestral music it is even less necessary that the melody should be in the highest part, as the varying "tone color" of the instruments used is enough to give it the necessary prominence.

Melograph. A mechanical device for recording improvisation on the pianoforte. Many attempts have been made to produce such a machine, but with only partial success.

Melopiano. A pianoforte in which a continuous tone was produced by a series of small hammers which struck rapidly repeated blows on the strings. Invented by Caldara in 1870. It was re-invented in 1893 by Hlavàc of St. Petersburg, and exhibited at the Columbian Exposition, where it attracted great attention.

Melos (Gr.). Melody. Used by Wagner as a name for the recitative in his later works.

Même (Fr.) (*mame*). The same.

Men. (It.). Abbreviation for **Meno,** less; as, **Meno mosso,** slower, less motion.

Menestral (Fr.). Minstrel; Troubadour.

Ménétrier (Fr.) (*meh-neh'-tree-eh*). A fiddler.

Mente (It.) (*men-teh*). Mind. **Alla mente,** improvised.

Menuet (Fr.) (*me-noo-eh*), **Menuett** (Ger.), **Minuetto** (It.). Minuet; a slow, stately dance in $\frac{3}{4}$ time, retained as one of the members of the sonata, quartet, symphony, etc., until Beethoven changed it into the scherzo.

Mescolanza (It.) (*mes-co-lant'-sa*). A medley.

Messa di voce (It.) (*messa-dee-vo-cheh*). Swelling and diminishing on a sustained sound; literally, "massing of the voice."

Mestizia (It.) (*mes-tit'-sia*), **con.** With sadness.

Mesto (It.) (*mehs-to*). Gloomy; mournful.

Mestoso, Mestamente. Mournfully; sadly.

Mesure (Fr.) (*meh-soor*). Measure. **A la mesure,** in time.

Metal Pipes. Organ-pipes made of tin, zinc, etc.

Metallo (It.). Metal; a metallic quality of tone. **Bel metallo di voce,** fine, "ringing" quality of voice.

Meter or **Metre** [Gr., *metron,* a measure]. Properly belongs to poetry, from whence it is transferred to music. In poetry it has two meanings: (1) As applied to a group of syllables; (2) as applied to the number of these groups in a line. English prosody recognizes four groups of syllables, called feet: (1) The Iambus, consisting of a short or unaccented syllable followed by a long or accented syllable as, be-fore; (2) the Trochee, which is just the reverse, as mu-sic; (3) the Anapest, two short followed by a long, as,

re-pro-duce; (4) the Dactyl, which is just the reverse, as, fear-ful-ly. As applied to lines (verses), **Long Meter** signifies four iambic feet in every line; **Common Meter** (also called **Ballad Meter**) an alternation of four and three iambic feet; **Short Meter,** two lines of three feet, one of four, and one of three in every stanza. Trochaic, Anapestic, and Dactyllic Meters are indicated by figures giving the number of syllables in each line, as 8, 6, 8, 6, etc. It is important to the musician to become thoroughly familiar with prosody, lest he fall into the too common error of setting short syllables to the accented beats of the measure, or the reverse.

Method, Méthode (Fr.) (*meh-tode*), **Metodo** (It.). (1) System of teaching. (2) Manner of using the voice, or of performing on an instrument.

Metronome [Gr., *metron,* measure; *nomos,* rule]. A mechanical device for determining the time-value of the beat. The one in ordinary use is attributed to Maelzel, whose name it bears. It consists of a pendulum with two bobs, one of which is movable, driven by clockwork; back of the movable bob is a graduated scale. It is used as follows: If the metronomic indication at the beginning of a piece of music in $\frac{4}{4}$ time is ♩ = 100 (¼-note equal to 100), the movable bob is slid along the rod until it is opposite the figures 100, the pendulum is set in motion, and one swing—indicated by a sharp click—is allowed to every beat.

Mettez (Fr.) (*met-teh*). Put; in organ music used in the sense of "draw" or "add" any stop or stops.

Mezzo or **Mezza** (It.) (*med-zo*). Half.

Mezzo Aria. A style of singing in which the distinctness of recitative is aimed at; also called **Aria parlante,** "speaking aria."

Mezzo Forte. Half loud.

Mezzo Piano. Half soft.

Mezzo Soprano. The female voice between the alto and soprano.

Mezzo Tenore. A tenor with range of baritone.

Mezzo Voce. Half voice.

Mi (It.) (*mee*). The name of E in French, Italian, and Spanish. **Mi contra fa** (mi against fa), the interval from F to B♮; the tritone; three whole tones.

Middle C. The C half way between the fifth line of the bass staff and first line of the treble staff; the C always indicated by the C clef:

Militairemente (Fr.) (*mee-lee-tehr-mong*), **Militarmente** (It.) (*mee-lee-tar-men-teh*). Military style.

Military Band. Consists of (1) brass instruments only; (2) saxophones; (3) brass instruments and clarionets; (4) brass, wood, and saxophones.

Minaccivole (It.) (*min-nat-chee'-vo-leh*), **Minnacivolmente** (*min-nat-chee-vol-men'-teh*), **Minnacciando** (*min-nat-chee-an'-do*), **Minnacciosamente** (*min-nat-chee-o-sa-men'-teh*), **Minnaccioso** (*min-nat-chee-o'-so*). Menacing; threatening.

Mineur (Fr.) (*mee-noor*). Minor.

Minim. A half-note.

Minnesänger or **Minnesinger** (Ger.). German name for Troubadour; literally, love-singer.

Minor (Lat.). Lesser.

Minor Chord. The third above the root minor.

Minor Interval. One half-tone less than major.

Minor Scale. The third degree, a minor third above the keynote.

Minstrel. See *Troubadour.* Minstrel has been adopted as the name of the imitation Ethiopians who sing songs supposed to be illustrative of the manners and customs of the plantation negroes in the days of slavery.

Minuet. See *Menuet.*

Mise de voix (Fr.) (*meese de vo-a*). See *Messa di voce.*

Mise en scene (Fr.) (*meese ong scayne*). The "getting up"; putting on the stage of a play, opera, etc.

Misteriosamente. Mysteriously.

Misterioso (It.). Mysterious.

Misurato (It.) (*mee-soo-rah'-to*). Measured; in strict time.

Mit (Ger.). With.

Mit Begleitung (*be-gley'-toonk*). With accompaniment.

Mixed Cadence. A close, consisting of subdominant, dominant, and tonic chords, so called because it includes the characteristic chords of both the plagal and authentic cadences, viz.: subdominant and dominant.

Mixed Chorus, Mixed Voices. Male and female voices together.

Mixolydian. See *Mode.*

Mixture. An organ-stop with from three to six small pipes to each note, tuned to certain of the overtones of the fundamental (diapason) used in full organ only.

Mobile (It.) (*mo'-bee-leh*). With motion; mobile.

Mode [Lat., *modus,* manner, way]. (1) A scale in Greek and ecclesiastical music. (2) In modern music used only in conjunction with the terms major and minor, as Major Mode, Minor Mode. **Greek Modes;** the scale system of the Greeks is not yet quite satisfactorily made out. According to Chappel, who is considered the best authority, the succession of whole and half tones was the same in all the modes, their only difference being in pitch. He gives the following as the initial notes of the principal modes: Dorian (the standard mode) D, Phrygian E, Lydian F♯, Mixolydian G. Those modes the initial notes of which are below the Dorian were distinguished by the prefix *hypo,* beneath, as Hypolydian C♯, Hypophrygian B, Hypodorian A. The succession of sounds was like that of the natural scale of A minor. Church (or ecclesiastical), or Gregorian, or Ambrosian modes were derived from the Greek modes, but discarded the chromatic sounds. Thus the Dorian and Phrygian were the same, that is, had the same initial sounds, but the Lydian began on F instead of F♯. There are other differences between the Greek and the Church modes, viz.: The first four are called authentic; those the initial notes of which are below the Dorian are called plagal; each plagal mode is considered as the relative of the authentic mode, beginning a 4th above it. The final of a plagal is always made on the initial note of its related authentic mode. If the interpretation of the Greek modes is to be trusted, the Church modes seem to have arisen from a misunderstanding of the Greek modes.

Moderatamente (*mod-e-rah-tah-men'-teh*). Moderately.

Moderatissimo (*mod-e-rah-tis'-see-mo*). Very moderate.

Moderato (It.) (*mod-e-rah'-to*). Moderate.

Moderazione (It.) (*mo-deh-rat-se-o'-neh*), **con.** With moderation.

Modificazione (It.) (*mo-dee-fee-cat-se-o'-neh*). Modification; light and shade.

Modinha (Port) (*mo-deen'-ya*). Portuguese love-song.

Modo (It.). Mode; style.

Modulation. (1) Gradation of sound in intensity. (2) Change of key or tonality. Diatonic modulation moves from one key to another by means of chords from related keys; chromatic modulation, by means of chords from non-related keys; enharmonic modulation, by substituting ♯ for ♭, or the reverse. A passing or transient modulation is one followed by a quick return to the original key; the signature is not changed in a modulation of this kind. A final modulation is one in which the new key is retained for some time, or permanently; it is generally indicated by a change of signature following a double bar.

Modus (Lat.). Mode; scale.

Moll (Ger.) [Lat., *mollis,* soft]. Minor.

Moll-Akkord. Minor chord.

Moll-Tonart. Minor key or mode.

Moll-Tonleiter. Minor scale; literally, tone-ladder.

Molle (Lat.). Soft; mediæval name for B♭, B♮ being called B durum (hard). The German words for minor and major (*moll, dur*) are derived from these terms, also the French and Italian names for the flat sign, viz., French, *bémol;* Italian, *bemolle.*

Mollemente (It.) (*mol-leh-men-teh*). Softly; sweetly.

Molto (It.). Very much. **Di molto,** exceedingly; as Allegro di molto, exceedingly rapid.

Monferina (It.) (*mon-feh-ree'-nah*). Italian peasant dance in $\frac{6}{8}$ time.

Monochord [Gr., *monos,* one; *chorda,* string]. An instrument consisting of a single string stretched over a soundboard, on which is a graduated scale giving the proportionate divisions of the string required for the production of perfect intervals. A movable bridge is placed at the points indicated on the scale. The Monochord was for-

merly used as a means for training the ear. It is now used only for acoustic experiments.

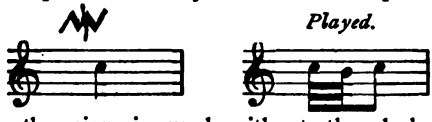
Monody. (1) A song for a single voice unaccompanied. (2) In modern usage it denotes a composition in which the melody is all-important, the remaining parts simply accompaniment; called also Homophony and Monophony—the antithesis of Polyphony.

Monotone. Recitative on a single sound.

Montre (Fr.) (*mongtr*). Lit., displayed. The open diapason, so called because the pipes are generally placed in the front of the case and ornamented.

Morceau (Fr.) (*mor-so*). A "morsel"; a short piece; an extract.

Mordent, Mordente (It.), **Beisser** (Ger.). A sign indicating a single rapid stroke of the auxiliary note below the principal followed by a return to the principal. Thus:



When the sign is used without the dash through it, thus it is called an Inverted Mordent, or Pralltriller, and consists of the principal and the auxiliary note above. Thus:

The Mordent proper is not used in modern music, and the word Mordent is now by common usage applied to the inverted Mordent, or Pralltriller.

Morendo (It.) [from *morire, to die*]. Dying away; gradually growing softer and slower.

Morisca (It.). Morris dance.

Mormorando, Mormorevole, Mormorosa (It.). Murmuring.

Morris Dance. A rustic dance of Moorish origin.

Mosso (It.). Moved. **Piu mosso,** faster. **Meno mosso,** slower.

Mostra (It.). A direct , generally used in manuscript music to indicate an unfinished measure at the end of a brace.

Moteggiando (It.) (*mo-ted-jan'-do*). Bantering; jocose.

Motet, Motett, Motetto (It.). A vocal composition to sacred words in contrapuntal style. The madrigal differs only in being set to secular words. Many modern compositions to sacred words (not metric) are called motets, but would more properly be called anthems.

Motif (Fr.), **Motivo** (It.), **Motiv** (Ger.). Motive. (1) A short, marked musical phrase. (2) A theme for development. See *Leitmotiv.*

Motion, Moto (It.). **Conjunct Motion,** movement by degrees. **Disjunct Motion,** movement by skips. **Direct, Similar,** or **Parallel Motion,** when two parts ascend or descend together. **Contrary Motion,** when two parts move in opposite directions. **Oblique Motion,** when one part is stationary while the other moves.

Mouth. The opening in the front of an organ flue-pipe.

Mouth-organ. The harmonica; Pandean pipes.

Mouthpiece. In brass instruments the cup-shaped part applied to the lips in oboe, clarionet, etc., the part held between the lips. [Fr., *embouchure;* It., *imboccatura;* Ger., *Mundstück.*]

Movement, Mouvement (Fr.) (*move-mong*). (1) Tempo. (2) One of the members of a sonata, symphony, etc. (3) The motion of a part or parts.

Movimento (It.). Movement; tempo. **Doppio movimento,** double movement; when a change of time signature from $\frac{4}{4}$ to $\frac{4}{2}$ occurs, and it is desired to preserve the same rate of movement, or tempo, *i. e.,* the quarter-note beat becomes the half-note beat.

Munter (Ger.). Lively; brisk; allegro.

Murky. An old name for a piece of harpsichord music with a bass of broken octaves.

Musars. Troubadour ballad singers.

Musette (Fr.). (1) A bagpipe. (2) An old dance. (3) In the suite the second part or "trio" of the gavotte, etc., is

frequently so called, and is written in imitation of bagpipe music. (4) A soft reed-stop in the organ.

Music, Musica (Lat. and It.), **Musique** (Fr.), **Musik** (Ger.) [from Gr., *mousike,* from *mousa, muse*]. Originally any art over which the Muses presided, afterward restricted to the art that uses sound as its material.

Music Box. An instrument in which steel tongues are vibrated by means of pins set in a revolving cylinder.

Musical Glasses. An instrument consisting of a number of goblets, tuned to the notes of the scale, vibrated by passing a wetted finger around the edge.

Musician. (1) One who makes a livelihood by playing, singing, or teaching music. (2) A member of a regimental or naval band. (3) A composer of music. "Musician" is a very elastic term; it includes every grade from the drummer and fifer to Mozart.

Musikant (Ger.). A vagabond musician.

Musiker, Musikus (Ger.). A musician. (Generally used in a derogatory sense.)

Mutation Stop. Any organ-stop not tuned to the diapason or any of its octaves, as the tierce, quint, twelfth, larigot, etc. Stops of this kind (also mixtures, cornets, sesquialteras) are used for the purpose of "filling up" the volume of tone and giving it greater brilliancy.

Mute [It., *sordino;* Fr., *sourdine;* Ger., *Dämpfer*]. A small contrivance of wood or metal placed on the bridge of the violin, etc., to deaden the sound; a cone or cylinder of pasteboard, leather, or wood placed in the bell of a brass instrument for the same purpose.

Mutig (Ger.) (*moo-tig*). Bold; spirited; vivace.

N

Nacaire (Fr.) (*nah-kehr'*). A large drum.

Nacchera (It.) (*nak-keh'-rah*). Military drum.

Nach (Ger.). After; according to; resembling.

Nach Belieben. At pleasure; ad libitum.

Nach und nach. By degrees; poco a poco.

Nachahmung. Imitation.

Nachdruck. Emphasis.

Nachlassend. Retarding.

Nachsatz. Closing theme; coda.

Nachspiel. Postlude.

Nachthorn (Ger.). Night-horn. An organ-stop; large-scale closed pipes, generally 8-foot tone.

Naïf (Fr.), masc. (*nah-if*), fem. **Naïve** (*nah-eve*). Simple; natural; unaffected.

Naiv (Ger.) (*nah-if*). See *Naïf.*

Naïvement (Fr.) (*na-eve-mong*). Artless.

Naïveté (Fr.) (*na-eve-teh*). Simplicity.

Naker. A drum. (Obsolete.)

Narrante (It.) (*nar-ran-teh*). Narrating. A style of singing in which especial attention is given to distinctness of enunciation, rather than to musical effect.

Nasard, Nazard, or **Nassat.** An organ-stop tuned a twelfth above the diapason.

Nason Flute. A soft, closed stop, 4-foot pitch.

Natural. A sign ♮ which restores a letter to its place in the natural scale. In the ancient system of music the only changeable note in the scale was B. The sign for that sound was ♭, the old form of the letter; it signified the sound we call B flat and was called B rotundum, *i. e.,* round B. When it was to be raised a half tone a line was drawn downward at the right side, thus ♮, and it was called B quadratum, *i. e.,* square B. In our modern music these have been retained as the signs for flat and natural.

Natural Horn or **Trumpet.** Those without valves or slides. The sounds produced are called natural harmonics, and are the same as may be produced by touching lightly a vibrating string at any point that will cause it to divide into equal parts, as 2, 3, 4, etc.

Natural Major Scale. The scale of C major.

Natural Minor Scale. A-minor; also any minor scale with unchanged 6th and 7th.

Natural Pitch. The sounds produced by flute, clarionet, etc., without overblowing. The flute, oboe, and bassoon overblow at the octave above their fundamental. The clarionet at the 12th.

Naturale (It.) (*nah-too-rah'-leh*), **Naturel** (Fr.) (*nah-too-rel'*). Natural; unaffected.

Neapolitan Sixth. A name given to a chord consisting of the subdominant with minor 3d and minor 6th, as F, A♭, D♭; used in both major and minor keys.

Neben (Ger.) (*neh'-ben*). Subordinate; accessory.

Neben-Dominant (Ger.). The dominant of the dominant.

Neben-Gedanken (Ger.). Accessory themes.

Nebensatz (Ger.). An auxiliary theme in sonata, etc.

Nebenwerk. The second manual of the organ.

Neck [Ger., *Hals;* Fr., *manche* (mongsh)]. The "handle" of violin, guitar, etc.; on its top is the fingerboard; at its end, the peg-box.

Negli (It.) (*nehl-yee'*), **Nei, Nel, Nell, Nella, Nelle, Nello.** In the manner of.

Negligente (It.) (*neg-lee-gen'-teh*). Careless.

Negligentimente (It.) (*neg-lee-gen-te-men-teh*). Carelessly.

Negligenza (*neg-lee-gent-sa*), **con.** With carelessness.

Nel battere (It.) (*bat-teh-reh*). At the beat.

Nel stilo antico. In the antique style.

Nenia or **Nænia** (Lat.). A funeral dirge.

Nettamente (It.) (*nett-a-men-teh*). Neatly; clearly.

Netto (It.). Neat; exact.

Neuma, Neumes. Signs used in mediæval notation.

Nineteenth. An organ-stop; two octaves and a fifth above the diapason.

Ninth. An interval one degree beyond the octave, being the second removed an octave; it may, like the second, be minor, major, or augmented. The minor and major ninths are essential dissonances, that is, sounds derived from the fundamental; with the augmented ninth the lower sound is really the ninth, thus, G, B, D, F, A or A♭, are overtones of G, but C, D♯ arise from B, D♯, F♯, A, C, chord of ninth. A chord consisting of root major 3, perfect 5, minor 7, and major or minor ninth may have either major or minor ninth in major keys, but only the minor ninth in minor keys.

Nobile (It.) (*no-bee-leh*). Noble; grand.

Nobilita (It.) (*no-bee'-lee-ta*), **con.** With nobility.

Nobilmente (It.) (*no-bil-men-teh*). Nobly.

Noch (Ger.). Still; yet; as, **noch schneller,** still faster.

Nocturne (Fr.) (*noc-toorn*), **Notturno** (It.), **Nachtstück** or **Nokturne** (Ger.) (*nok-toor'-neh*). Literally, night-piece; a quiet, sentimental composition, usually in Lyric form, but under the title Notturno important compositions for several instruments or full orchestra have been written containing several movements.

Nocturns. Night services in the R. C. Church, at which the psalms are chanted in portions, also called nocturns.

Node. A line or point of rest in a vibrating body. A node may be produced in a vibrating string by touching it lightly. (*Cf.* under Natural Horn.) The sounds thus produced, called harmonics, are often used on instruments of the violin family and on the harp.

Noël (Fr.) (*no-el*), **Nowell** (Eng.). "Good news"; "Gospel." Christmas eve songs or carols.

Noire (Fr.) (*no-ar*). Black; quarter note.

Nonet [It., *nonetto;* Ger., *Nonett*]. A composition for nine voices or instruments.

Nonuplet. A group of nine notes to be played in the time of six or eight of the same value.

Normal Pitch. The pitch of a sound, generally A or C, adopted as a standard. This standard for the sound A, second place, has varied from 404 vibrations per second in 1699 to 455 in 1859. By almost universal consent the modern French pitch is now adopted, viz., A = 435 vibrations per second.

Notation. The various signs used to represent music to the eye, as staff, clefs, notes, rests, etc. The earliest attempts at the representation of musical sounds of which we have any knowledge were made by the Greeks, who used the letters of their alphabet, modified in various ways to represent the series of sounds they employed. Their series of sounds is supposed to have begun on the note A, first space in the bass clef. From this system music has retained the name of A for this sound. The next development was the adoption of a series of signs called neumæ. These signs, although

curiously complicated, were yet very defective in precision, being inferior to the letters as indications of pitch. The great want, both of the letter system and the neumæ, was that neither gave any indication of the duration of the sounds. The next step was the adoption of the staff. At first use was made only of the spaces between the lines, and, as notes had not yet been invented, the syllables were written in the spaces; this gave exactness to the relative pitch of the sounds but no indication of their duration. The next step was to use the lines only, indicating the sounds by small square notes called points. The letter names of the lines, of which eight was the number, were indicated by Greek letters placed at the beginning. This, though an improvement on the plan of dislocating the syllables, was still wanting in that no duration was indicated. This desideratum was secured by the invention of the notes, attributed to Franco of Cologne. Invention was now on the right track. The expression of pitch and relative duration were now determined with exactness. The system of notation now in use is substantially the same, modified and improved to meet the requirements of modern musical complexity.

Note. A sign which, by its form, indicates the relative duration of a sound, and by its position on the staff the pitch of a sound.

Notenfresser (Ger.). "Note devourer." A humorous title for a ready sight-reader; generally implies one whose playing is more notes than music.

Nourri (Fr.) (*nour-ree*). Nourished; *un son nourri*, a well-sustained sound. Generally applied to vocal sounds.

Novelette. A name invented by Schumann and given by him to a set of pieces without formal construction, with numerous constantly changing themes, giving expression to a very wide range of emotions.

Novemole (Ger.) (*no-veh-mo'-leh*). Nonuplet.

Nuance (Fr.) (*noo-ongs*). Shading; the variations in force, quality, and tempo, by means of which artistic expression is given to music.

Number. (1) A movement of a symphony or sonata. (2) A solo, chorus, or other separate part of an opera or oratorio, etc. (3) A given piece on a concert programme. (4) The "opus" or place in the list of an author's works as to order of composition.

Nunsfiddle [Ger., *Nonnen-Geige*]. Called also Tromba Marina. An instrument with a distant resemblance to a double bass, furnished with one string and a peculiarly constructed bridge. The harmonic sounds only are used. It gets its name from the fact that it was formerly used in Germany and France in the convents to accompany the singing of the nuns.

Nuovo (It.) (*noo-o'-vo*), **Di nuovo.** Over again; repeat.

Nut [Ger., *Sattel*, saddle; Fr., *sillet*, button; It., *capo tasto*, head-stop]. (1) The ridge at the end of the fingerboard next the peg-box; its purpose is to raise the strings slightly above the fingerboard of instruments of violin and guitar families. (2) [Ger., *Frosch*, frog; Fr., *talon*, heel]. The piece at the lower end of violin bow, etc., in which the hair is inserted and tightened or slackened by means of a screw.

O

O (It.). Or; also written **od.**

Ob. Abbreviation of oboe and obbligato.

Obbligato (It.) (*ob-blee-gah'-to*). An essential instrumental part accompanying a vocal solo.

Ober (Ger.) (*o'-behr*). Over; upper.

Oberwerk. The uppermost manual of an organ.

Obligé (Fr.) (*o-blee-zheh*). Obbligato.

Oblique Motion. When one part is stationary while the other ascends or descends.

Oboe (It.) (*o-bo-eh*), plural, oboi (*o-bo-ee*); (Fr.) **Hautbois** (*ho-boa*); (Eng.) **Hautboy** or **Hoboy** [from the French word which means, literally, "high-wood"]. A wind instrument with double reed, formerly the leading instrument in the orchestra, filling the place now taken by the violins. A pair are generally employed in the modern orchestra. The oboe is one of the most ancient and widely disseminated of musical instruments. It is the general opinion of students of antiquity that many of the instruments called by the general name "flute" by the Greeks were oboi.

Oboe. A reed-stop in the organ, of 8-ft. pitch, voiced to resemble the oboe.

Oboe d'amore (It.) (*dah-mo'-reh*). Oboe "of love"; a small soft-toned oboe.

Oboe di caccia (It.) (*cat'-cheea*). Oboe of the chase; a large oboe, used formerly as a hunting signal.

Oboist, Oboista (It.). An oboe player.

Ocarine, Ocarina (It.). A small wind instrument of terra cotta, with flute-like quality of tone,—more of a toy than a musical instrument.

Octave, Ottava (It.), **Oktave** (Ger.). (1) The interval between a given letter and its repetition in an ascending or descending series. The diapason of the Greeks. (2) An organ-stop of 4-ft. pitch.

Octave Flute. The piccolo.

Ottava bassa. An octave lower than written; the sign: 8va Ba.....

Ottava alta (It.). At the octave above; indicates that the passage is to be played an octave higher than written, indicated by the sign: 8va.....
A return to the natural position of the notes is signified by the word *loco* (place), or frequently by the cessation of the dotted line, thus: 8va .....

Octet, Octuor, Ottetto (It.), **Oktett** (Ger.), **Octette** (Fr.). A composition for eight solo voices or instruments.

Octo basse (Fr.). A large double bass going a third lower than the ordinary instrument, furnished with a mechanism of levers and pedals for stopping the strings—an important addition to the orchestra.

Octuplet. A group of eight notes played in the time of six of the same value.

Ode Symphonie (Fr.). Choral symphony.

Odeon (Gr.), **Odeum** (Lat.). A building in which public contests in music and poetry were held. In modern use as a name for a concert-hall or theater.

Oder (Ger.). Or.

Œuvre (Fr.) (*oovr*). Work; opus.

Offen (Ger.). Open.

Offertory, Offertorio (It.), **Offertoire** (Fr.) (*of-fer-twar*), **Offertorium** (Ger. and Lat.). (1) The collection of the alms of the congregation during the communion service. (2) The anthem or motet sung by the choir at this time. (3) A piece of organ music performed during this time.

Ohne (Ger.) (*o'-neh*). Without, as ohne Ped., without pedal.

Olio [Sp., *olio,* from Lat., *olla,* pot. A mixture of meat, vegetables, etc., stewed together]. Hence, a medley of various airs; a potpourri.

Olivettes (Fr.) (*o-lee-vet*). Dance after the olive harvest.

Omnes or **Omnia** (Lat.). All. Same as *Tutti.*

Omnitonic, Omnitonique (Fr.). All sounding, *i. e.,* chromatic; applied to brass instruments.

Ondeggiamento (It.) (*on-ded-ja-men'-to*), **Ondeggiante** (It.) (*on-ded-jan'-teh*), **Ondulation** (Fr.) (*on-doo-lah-siong*), **Ondulé** (Fr.) (*on-doo-leh*), **Ondulieren** (Ger.) (*on-doo-lee'-ren*). Waving, wavy; undulating; tremolo.

Ongarese (It.) (*on-gah-reh'-seh*). Hungarian.

Open Diapason. See *Diapason.*

Open Harmony. An equidistant arrangement of the notes of the chords.

Open Notes. (1) The sounds produced by the strings of a violin, etc., when not pressed by the finger. (2) The natural sounds of horn, trumpet, etc., *i. e.,* without valves.

Open Pipe. An organ-pipe without stopper.

Open Score. One in which each voice or instrument has a separate staff assigned to it.

Open Strings. See *Open Notes* (1).

Opera (It.) [from Lat., *opus, work*]. A combination of music and drama in which the music is not merely an incidental, but the predominant element. The opera originated in an attempt to revive what was supposed to be the manner in which the classic Greek drama was performed. The efforts of the group of musical enthusiasts who made this attempt culminated in the production of "Euridice," in 1600, the first Italian opera ever performed in public. The ground being broken, new cultivators soon appeared, and the new plant grew rapidly. Peri, the composer of "Euridice," was succeeded first by Gagliano, then by Monteverde—one of the great names in music. In his hands the opera developed

with extraordinary rapidity. Before the close of the 17th century a host of opera writers appeared, led by Scarlatti. The next important development in the form of opera was made by Lulli, the court musician of Louis XIV. No very striking advance was now made until Handel appeared. He did little in the way of developing the form, but infused so much genius into the received form that it gave it a new life. In this respect Handel resembled Mozart, who, at a later stage of the development of the opera, was quite satisfied to take the then received form, which his genius sufficed to make immortal. The first decided departure from the traditional form was made by Gluck, whose theory of dramatic music is strongly akin to the modern theory of Wagner. The opera since Mozart has grown with so much luxuriance, in such a diversity of forms, that even a slight sketch of it would be impossible in our limits. Appended will be found the names of the principal varieties.

Opera Buffa. Comic opera. (Fr., *Opéra Bouffe.*)

Opéra Comique (Fr.). Comedy (not comic) opera.

Opera drammatica (It.). Romantic opera. In modern German usage the term "Musikdrama" has been adopted to distinguish the modern from the old form of opera.

Opera Seria. Grand opera; serious opera; tragic opera.

Operetta (It.). An opera with spoken dialogue.

Ophicleide, Oficleide (It.) [from Gr., *ophis,* snake, and *kleis,* key. Lit., "keyed snake," in allusion to its contorted shape]. A large brass instrument of the bugle family, *i. e.,* with keys, now little used. The best example of its use by a great composer will be found in Mendelssohn's "Midsummer Night's Dream" music.

Oppure (It.) (*op-poo'-reh*). See *Ossia.*

Opus (Lat.). Work; used by composers to indicate the order in which their works were written.

Oratorio (It.) [from Lat., *oratorius,* pertaining or belonging to prayer; a place for prayer]. A composition consisting of solos and concerted pieces for voices, the theme of which is taken from the Bible or from sacred history. The name arose from the fact that St. Philip Neri gave discourses intermingled with music in his oratory about the middle of the 16th century. The term Oratorio is also used for secular works written on the same plan, such as Haydn's

"Seasons," and Bruch's "Odysseus," but is manifestly inappropriate. The oratorio is descended from those middle-age dramatic performances founded on biblical or moral themes, known as mysteries, moralities, or miracle plays. It took its rise about the same time as the opera, from which it differs chiefly in that it affords an opportunity for the highest developments of the contrapuntal art, whereas the opera is essentially monodic. The oratorio has not gone through the manifold changes and diversities that have marked the development of the opera, nor has it attracted anything like the number of composers that have devoted themselves to the opera. The first writer of any prominence in this field was Carissimi. He was followed by A. Scarlatti; then Handel appeared and stamped for all time the form of the oratorio. His great contemporary, Bach, equaled if he did not surpass him, but in a different style. Handel has had but two successors worthy to be named with him—Haydn and Mendelssohn, each of whom has stamped a new character on the oratorio without descending from the high plane on which this class of composition should stand. The taste for the oratorio seems to be on the wane, as no composer of any mark has of late years devoted his attention to it.

Orchestra, Orchestre (Fr.), **Orchester** (Ger.) [from Gr., *orchester,* a dancer]. Originally the place where the dancing took place in the Greek theater. (1) The place where the instrumentalists are placed. (2) The company of instrumentalists. (3) The collection of instruments used at any performance. See *Instrument.*

Orchestrate. To write music for the orchestra.

Orchestration. The art of writing for the orchestra.

Orchestrion. A mechanical organ designed to imitate, by means of various stops, the instruments of the orchestra.

Ordinario (It.) (*or-dee-nah'-ree-o*). Usual; ordinary; as tempo ordinario, the usual time, used in the sense of moderate.

Organ, Organo (It.), **Orgue** (Fr.), **Orgel** (Ger.) [from Gr., *organon,* tool, implement, instrument]. An instrument consisting of a large number of pipes grouped according to their pitch and quality of tone into "stops." A large bellows supplies the compressed air or "wind" to the various air-tight boxes called sound-boards, on which the pipes are

placed. By means of a key mechanism the "wind" is allowed to enter the pipes corresponding to any given pitch at will. The set or sets of pipes it is desired to sound are controlled by means of "registers," which, when drawn, allow the "wind" to enter the pipes of the "stop," the name of which is marked on the knob of the register. Organs are built with from one to four, and even more, "manuals," or keyboards, placed one above the other. Three manuals is the usual number. The lowest is called the "choir organ," the middle the "great organ," the upper the "swell organ." When a fourth manual is added it is called the "solo manual," a fifth the "echo organ"; there is also a keyboard for the feet called the "pedal organ."

Organ Point, Point d'orgue (Fr.), **Orgelpunkt** (Ger.). A succession of harmonies belonging to the key, written over a prolonged holding of the dominant or tonic, or both; an organ point is generally at the bass.

Organetto (It.). Small organ; bird-organ.

Organum (Lat.), **Organon** (Gr.). An early attempt at part-writing in which the parts moved in fourths or fifths with each other.

Orguinette. A small mechanical reed-organ.

Orpharion. A lute with wire strings.

Osservanza (It.) (*os-ser-van'-tsa*), **con.** With care; with exactness.

Ossia (It.) (*os'-see-a*). Or else; otherwise; as ossia piu facile, or else more easily.

Ostinato (It.) (*os-tee-nah'-to*). Obstinate. **Basso ostinato** is a name given to a frequently repeated bass with a constantly varied counterpoint, called also ground bass; frequently used by the old composers as the foundation for the passacaglio.

Otez (Fr.) (*o-teh*). Take off; a direction in organ music to push in a given register.

Ottavino (It.) (*ot-ta-vee-no*). The piccolo.

Ottavo (It.). See *Octave.*

Ottetto (It.). See *Octet.*

Ou (Fr.) (*oo*). See *Ossia.*

Ouvert (Fr.) (*oo-vehr*). Open. See *Open Notes.* **A livre ouvert,** literally, "at open book"; at sight.

Overblow. To blow a wind instrument in such a manner as to make it sound any of its harmonics. In the organ a pipe is overblown when the air-pressure is too great, causing it to sound its octave or twelfth.

Overspun. Said of strings covered with a wrapping of thin wire.

Overstring. Arranging the stringing of a piano in such a way that one set crosses the rest diagonally.

Overtone. The sounds produced by the division of a vibrating body into equal parts.

Overture, Overtura (It.), **Ouverture** (Fr.), **Ouverture** (Ger.). A musical prelude to an opera or oratorio. Independent compositions are also written under the name of concert overtures, generally with some descriptive title. In its highest form the overture is developed in the sonata form without repeating the first part. Many overtures are nothing but a medley of airs in various tempos.

Ovvero. See *Ossia.*

P

P. Abbreviation for piano. Soft (positive degree).

PP. Abbreviation for piu piano. Softer (comparative degree).

PPP. Abbreviation for pianissimo. Softest (superlative degree).

P. F. Abbreviation for pianoforte (when capital letters are used). **p. f.** Abbreviation for poco forte, a little loud; or piu forte, louder. In French organ music **P.** signifies posatif, *i. e.,* choir-organ.

Padouana (It.) (*pah-doo-ah'-nah*), **Paduana, Padovana, Padovane** (Fr.) (*pah-do-van*). See *Pavan.*

Pæan (Gr.). A song of triumph, originally in praise of Apollo.

Paired Notes. A succession of thirds, sixths or eighths on the piano.

Palco (It.). The stage of a theater.

Pallet. The valve that controls the admission of "wind" to the pipes of the organ, harmonium, etc.

Pallettes (Fr.). The white keys of the piano, etc. The black keys are called *feintes* (faints).

Pandean Pipes or **Pan's Pipes.** The syrinx; a series of small pipes made from reeds, sounded by blowing across the open top. An instrument of unknown antiquity and universal use. The ancient Peruvians carved them out of stone. The Fijians and the South American Indians make them with a double set of pipes—one set open, the other closed at one end, thus producing octave successions.

Pantalon (Fr.). One of the numbers in a set of quadrilles. The old set of quadrilles consisted of five or six numbers called: (1) pantalon; (2) été; (3) poule; (4) pastourelle; (5) finale. If there were six, the other was called trénis.

Parallel Keys. The major and minor scales beginning on the same keynote.

Parallel Motion. When two parts or voices ascend or descend together.

Paraphrase. An elaborate arrangement of a piece of music for the piano, originally written for the voice, or for some other instrument. An orchestral paraphrase is a like arrangement of a vocal or pianoforte composition.

Parlando, Parlante (It.) (*par-lan'-do, par-lan'-teh*). Declaiming; singing in recitative style; playing in imitation of vocal recitative.

Part. (1) The series of sounds allotted to a single voice or instrument, or a group of voices or instruments of identical kind in a musical composition. (2) One of the counterpoints of a polyphonic composition for piano or organ, as a three- or four-part fugue. (3) One of the divisions of an extended form as indicated by double bars.

Part-Song. A composition for equal or mixed voices, unaccompanied, consisting of a melody to which the other parts are subordinated, in this respect differing from the glee and madrigal, which are contrapuntal, *i. e.*, all the parts are of equal importance.

Part-Writing. Counterpoint.

Partial Tones. See *Overtone.*

Partita (It.) (*par-tee'-tah*). See *Suite.*

Partition (Fr.) (*par-tee'-syong*), **Partitur** (Ger.) (*par-tee-tour'*), **Partitura** (It.) (*par-tee-too'-rah*), **Partizione** (It.)

(*par-teets-eo'-neh*). [From It., *partire*, to divide.] In allusion to the division by bars of the page; in English "scoring"; an orchestral or vocal score.

Paspy [from Fr., *passepied*], **Passamezzo** (It.) (*passa-med'-so*). A dance resembling the minuet, but more rapid in its movement.

Passacaglio (It.) (*pas-sa-cal'-yo*), **Passacaglia** (*pas-sa-cal'-ya*), **Passecaille** (Fr.) (*pass-ca-ee*), **Passe-rue** (Fr.) (*pass-roo*), **Passa-calle** (Sp.) (*pas-sa-cal'-leh*), **Gassenhauer** (Ger.) (*gas-sen-how-er*). Literally, "running the street." An old dance in triple time, generally written on a ground bass.

Passage. (1) A musical phrase. (2) The figure of a melodic sequence. (3) A brilliant run or arpeggio.

Passaggio (It.) (*pas-sad'-jeo*). Passage.

Passing Note. An ornamental melodic note foreign to the harmony; when these notes fall on the beat or the accent they are called changing notes.

Passione (It.). Passion-music; a musical setting of the closing scenes in the life of the Saviour in the form of an oratorio, originally with dramatic action. The Oberammergau passion-play is a survival of this custom.

Passione (It.) (*pas-se-o'-neh*), **Passionato** (It.) (*nah-to*), **Passionatamente** (It.), **Passioné** (Fr.) (*pas-si-o'-neh*), **con.** With passion; intensity; impassioned; with intense passion.

Pasticcio (It.) (*pas-tit'-che-o*), **Pastiche** (Fr.) (*pas-tish*). A "composition" made up of airs, etc., borrowed from different sources.

Pastoral, Pastorale (It.) (*pas-to-rah'-leh*). (1) A rustic melody in $\frac{6}{8}$ time. (2) Used to designate an extended composition intended to portray the scenes and emotions of rustic life, as pastoral symphony, pastoral sonata.

Pastorella (It.) (*pas-to-rel'-lah*), **Pastorelle** (Fr.) (*pas-to-rel*). A little pastoral.

Pastourelle. A figure in the quadrille. See *Pantalon*.

Pateticamente (It.) (*pa-teh-tee-cah-men'-teh*), **Patetico** (It.) (*pa-teh'-tee-co*), **Pathétiquement** (Fr.) (*pa-teh-teek-mong*), **Pathétique** (Fr.) (*pa-teh-teek*). Pathetic; pathetically.

Patimento (It.) (*pah-tee-men-to*). Suffering. **Con espressione di patimento,** with an expression of suffering.

Patouille (Fr.) (*pah-too-ee*). Claquebois; xylophone.

Pauke (Ger.) (*pow-keh*), pl., **Pauken.** Kettle-drum.

Pausa (It.) (*paw-sa*), **Pause** (Fr.) (*paws*). A rest or pause; a bar's rest.

Pavan. A stately dance in $\frac{4}{4}$ time. The name is derived either from *pavo,* a peacock, in allusion to its stately character, or from *pavana,* the abbreviated form of *Padovana,* the Latin name of Padua, where the dance is said to have originated.

Pavana (It.), **Pavane** (Fr.). Pavan.

Paventato (It.) (*pa-ven-tah'-to*), **Paventoso** (*pa-ven-to-so*) [from Lat., *pavidus,* fearing]. Timid; with fear; timidly.

Pavillon (Fr.) (*pa-vee-yong*). The bell of a horn, clarionet, etc.

Pavillon chinois (*shee-no-a*). A staff of small bells. **Flute à pavillon,** an organ-stop with "bell-mouthed" pipes.

Pedal, abbreviated **Ped.** [from Lat., *pes,* a foot]. (1) Any mechanism controlled by the foot; in the piano, the contrivance for raising the dampers; also that for shifting the action (una-corda). In square and upright pianos, the soft pedal, when depressed, interposes small strips of soft leather between the hammers and strings. The sostenuto pedal is a contrivance by means of which one or more sounds in the lower register of the piano may be prolonged at will. In the organ, the keyboard for the feet, the levers for opening and closing the swell (swell pedal) and for operating various groups of stops (combination pedals).

Pedal Check. A mechanism in the organ, controlled by a hand-knob, which prevents the movement of the pedals **Crescendo Pedal,** a mechanism in the organ by means of which the full power may be put on or off. **Balancing Swell Pedal** is one that remains in whatever position it may be when the foot leaves it.

Pedal Harp. The mechanical contrivances by means of which certain strings are tightened or slackened to change the key, as F♯-ped., B♭-ped., etc.

Pedal Pipes. The organ-pipes sounded by the pedal keyboard.

Pedal Point or Organ Point. See *Organ Point.*

Pédale (Fr.). Pedal.

Pedale doppio (It.) (*peh-dah'-leh dop'-yo*). Pedal in octaves; organ music.

Pedalflügel (Ger.). A grand piano with pedal keyboard.

Peg. The wooden or metal pins around which one end of the strings of the violin, etc., are wound, by turning which the pitch of the strings is raised or lowered; in the pianoforte they are generally called pins.

Pensieroso (It.) (*pen-see-eh-ro'-so*). Pensive; thoughtful.

Pentatone. An interval of five whole tones; augmented 6th.

Pentatonic Scale. See *Scale.*

Per (It.) (*pehr*). For, or by; as, **Per il violino,** for the violin.

Percussion Stop. A hammer which, striking the reed of a harmonium or organ-pipe, causes it to vibrate promptly when the key is depressed.

Percussive Instruments. Drums, cymbals, triangles, etc.

Perdendo (It.) (*pehr-den'-do*), **Perdendosi** (*pehr-den-do'-see*) [from *perdere,* to lose]. Gradually dying away, both in speed and power. (Abbr., Perd. or Perden.)

Perfect Cadence. See *Cadence.*

Perfect Concord. Root, minor or major 3d, and perfect 5th.

Perfect Consonances. See *Interval.*

Périgourdine (Fr.) (*peh-ree-goor-deen*), **Périjourdine** (*peh-ree-zhoor-deen*). An old French dancing-song in $\frac{3}{4}$ time.

Period, Période (Fr.) (*peh-ree-ode*), **Periodo** (It.) (*peh-ree-o-do*). A complete musical sentence, generally eight measures.

Perlé (Fr.) (*per-leh*), **Perlend** (Ger.), "Pearled," like a string of pearls. A metaphorical expression for a clear, delicate execution; also a direction that the passage is to be played in a "pearly" manner.

Pesante (It.) (*peh-san'-teh*). Heavy; weighty.

Petite (Fr.) (*peh-teet*). Small; little.

Petite Flute. The piccolo.

Petite mesure à deux temps. $\frac{1}{4}$ time.

Petite Pedale. Soft pedal in organ music.

Petites Notes. Grace notes.

Petto (It.). Chest.

Peu à peu (Fr.). (This sound cannot be reproduced in English; it resembles *oo*, but is not so broad.) Little by little; by degrees.

Pezzi (It.) (*pet-see*). Pieces.

Pezzi concertanti. (1) Concerted pieces. (2) A "number" of an opera, concert, etc.

Pezzi di bravura (*bra-voo-ra*). Showy, brilliant pieces.

Pezzo (It.) (*pet'-so*). A piece; phrase. Beethoven uses the following sentence as a direction in one of his pianoforte sonatas: "Questo pezzo si deve trattare con piu gran delicatezza"—Every phrase must be treated with the greatest delicacy.

Pfeife (Ger.) (*pfei-feh*). Pipe; fife.

Phantasie (Ger.). See *Fantasia.*

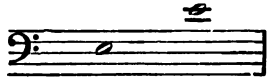
Phantasieren (Ger.) (*fan-ta-see'-ren*). To improvise.

Phantasiestück. A piece devoid of form.

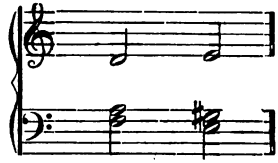
Phrase. Technically, an incomplete musical sentence.

Phrasing. The art of dividing a melody into groups of connected sounds so as to bring out its greatest musical effect, including also the placing of accent—cres. and decres., rall. and accel., rubato, etc.—and in pianoforte music, the varieties of touch. In vocal music, it refers chiefly to the breathing places; in violin music, to the bowing.

Phrygian Mode. One of the Greek scales, generally supposed to be E—E. In the ecclesiastical scales, the octave scale from



Phrygian Cadence.



Physharmonica. (1) The predecessor of the melodeon. (2) A free reed-stop in the organ.

Piacere, à (It.) (*pe-aht-cheh'-reh*). At pleasure, *i. e.*, the tempo at the will of the performer.

Piacevole (It.) (*pe-aht-cheh'-vo-leh*). Smoothly; quietly.

Piacevolezza (It.) (*pe-aht-cheh-vo-let'-za*), **con.** With smoothness.

Piacevolmente (It.) (*pe-aht-cheh-vol-men'-teh*). Smoothly.

Piacimento (It.) (*pe-aht-chee-men'-tō*). See Piacere.

Pianette (Fr.), **Pianino** (It.) (*pee-ah-nee-no*). A small piano; upright piano.

Piangendo (It.) (*pee-an-jen'-do*), **Piangevole** (*pee-an-jeh'-vo-leh*), **Piangevolmente** (*pee-an-jeh-vol-men'-teh*). "Weeping"; plaintively wailing.

Piano (It.) (*pee-ah'-no*). Soft. (Abbreviation, **P.**; pianissimo, **PP.**)

Pianoforte (It.) (*for'-teh*). In common usage, piano, without the forte. An instrument strung with steel wire (formerly brass wire was largely used), provided with a keyboard; the depression of the keys causes the hammers to strike the strings. The name pianoforte was given to it because the volume of sound was under the control of the performer. Three forms of pianoforte are made: The grand piano [in Fr., *piano à queue,* lit., "piano with a tail"; Ger., *flügel,* in allusion to its wing shape]; the square, and the upright. The pianoforte is descended from the dulcimer in the same sense that the harpsichord is descended from the psalterion. In form the dulcimer and psalterion were identical, differing only in that the former was played by means of hammers, the latter by means of "plectra." The adaptation of mechanism to control the hammers developed the piano out of the dulcimer, and the adaptation of mechan-

ism to control the "plectra" developed the harpsichord out of the psalterion. The hammer action was first made practically effective by Cristofori of Padua, in 1711. About the same time an English monk, "Father Wood," made one in Rome. This instrument came into the possession of the celebrated Fulke Greville, and became well known as Mr. Greville's pianoforte. In 1717, a German youth of eighteen, named Schröter, invented the pianoforte independently; his invention was copied by Silberman of Strasburg, who submitted two of his instruments to Bach, who liked the mechanism but not the tone, preferring that of the clavichord. The growth of the pianoforte has been rapid since the beginning of the nineteenth century, and has reached a point beyond which it hardly seems possible to advance.

Piatti (It.) (*pe-at'-tee*). Cymbals.

Pibroch. A sort of fantasia for the bag-pipe of the Scotch Highlanders; supposed to represent the incidents of a fight.

Piccolo. A small flute an octave higher than the ordinary flute; a 2-foot organ-stop.

Piccolo-piano. A small upright pianoforte.

Picco-pipe. A small instrument resembling a flageolet; gets its name from an Italian peasant, Picco, who produced astonishing results from it.

Piece. A composition; a single instrument, as, "a band of twenty pieces."

Pièce (Fr.) (*pee-ace*). A member of a suite, *q. v.*

Pieno (It.) (*pe-eh'-no*). Full.

Pietoso (It.) (*pe-eh-to'-so*), **Pietosamente** (*pe-eh-to-sa-men'-teh*). Tender; pitiful; tenderly.

Pifferaro (It.) (*pif-feh-rah-ro*). A player on the piffero.

Piffero or **Piffaro** (It.). Old form of the hautboy, still used in Italy. The same form of instrument exists all through Asia—probably the *"aulos"* of the Greeks.

Pincé (Fr.) (*pang-seh'*). (1) Pinched. See *Pizzicato.* (2) A mordent.

Pipe. The tubes of wood or metal in the organ. They are classified as follows: Open pipes, open at the top; closed or stopped pipes, with a movable plug; flue pipes, those constructed on the principle of the whistle or flageolet; reed pipes, those in which a beating reed is combined with the

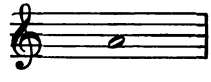
pipe. Pipes are also classified by length, the open diapason being the standard. An open pipe must be eight feet long to sound

A closed pipe four feet long gives the same sound; both are said to have an 8-foot tone. If a pipe has a 4-foot tone, its sound is an octave higher than the diapason; if a 2-foot tone, it is two octaves above the diapason.

Piqué (Fr.) (*pee-keh'*). A manner of bowing the violin, indicated by combined slur and dots:

Piquieren (Ger.) (*pik-ee'-ren*). To play piqué.

Piston (Fr.), **Ventil** (Ger.). Valve; a device used in brass instruments to lengthen the tube, thus depressing the pitch.

Pitch. Relative pitch is the interval between a given sound and some other sound. Absolute pitch is the number of vibrations per second necessary to produce a given sound. Standard pitch is the number of vibrations per second adopted as the pitch of a given sound. The standard (now almost universal) is  = 435.

which is known as the French "diapason normal." Between 1699 and 1859 the standard rose from 404 to 455.

Pitch Pipe. A wooden pipe used to give the keynote. A small tube containing a free reed is now generally used.

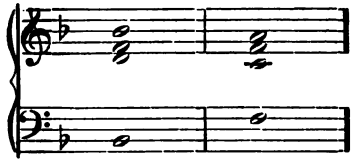
Piu (It.). More; as, **Piu forte,** louder.

Piva (It.) (*pee-vah*). A bagpipe; also a piece of music in imitation of the bagpipe.

Pizzicato (It.) (*pits-e-cah'-to*), **Pincé** (Fr.), **Gekneipt** (Ger.). Lit., "pinched." A direction in music for bow instruments to pluck the strings with the finger, as in the guitar. (Abbr., **Pizz.**)

Placidamente (It.) (*plah-chee-dah-men'-teh*). Placidly; quietly.

Placido (It.) (*plah-chee'-do*). Placid; quiet.

Plagal Cadence. From subdominant to tonic:

Plagal Scales or **Modes.** In the ecclesiastical system, those scales beginning a fourth below the authentic scales, but ending on the keynotes of their related authentic scales. They are distinguished by the prefix *hypo* [Gr., ὑπο, below], as Dorian (authentic) D-D, ending on D; Hypodorian (plagal) A-A, ending on D.

Plain Chant. Plain song. **Cantus planus,** or **Cantus choralis** (Lat.), the early music of the church, written in the ecclesiastical modes (also called Ambrosian) and Gregorian scales. In the 12th century the unrhythmic melodies of the early forms of plain song were largely superseded by the rhythmic cantus mensurabilis, or measured song, which came into existence upon the invention of notes by Franco of Cologne. Before this invention the musical rhythm depended entirely on the rhythm of the words to which it was sung.

Plainté (Fr.). Elegy; lament.

Plaisanterié (Fr.) (*play-zong-te-ree*). A lively fantasia in which various dance-tunes are introduced.

Planxties. Laments; music of Irish harpers to celebrate the departed.

Plectrum [Gr., *plectron*]. A small rod of metal, bone, ivory, etc., or a flat strip of wood or tortoise shell, or a ring with a projecting piece, used to strike the strings of the lyre, Japanese guitar, mandolin, zither, etc.

Plein jeu (Fr.) (*plane zhoo*). Full power; full organ.

Pneuma (Gr.). Breath. See *Neumæ*.

Pneumatic Action. A contrivance in large pipe-organs by means of which a small bellows, called pneumatic bellows, is made to do the work of opening the palettes in place of the fingers.

Pochettino (It.) (*po-ket-tee-no*). Very little.

Pochetto (It.) (*po-ket'-to*). A little; (not so much as *Poco*).

Pochissimo (It.) (*po-kis-see-mo*). The "least little bit"; as **Cres. pochissimo,** the least degree louder.

Poco (It.). A little; rather; as, **Poco lento,** rather slow.

Poco a poco. By degrees; as, *Rall. poco a poco.*

Poggiato (It.) (*pod-je-ah'-to*). Dwelt upon; lit., leaned upon.

Poi (It.) (*po'ee*). Then; afterward. **P. poi f.,** soft, then loud.

Point (Fr.) (*po-ang*). A dot (Eng.). A phrase for imitation.

Point d'orgue (Fr.). Pedal point.

Pointé (Fr.) (*po-ang-teh*). Dotted.

Poitrine (Fr.) (*po-a-treen*). Chest. **Voix de poitrine,** chest voice.

Polacca. A Polish dance in $\frac{3}{4}$ time; polonaise.

Polka. A dance in time, originated among the peasants of Bohemia.

Polka Mazurka. A mazurka danced with the polka-step.

Polonaise. See *Polacca.*

Polska. Swedish dance in triple time.

Polyphonic [from Gr., *polus,* many; and *phone,* a voice]. Music written contrapuntally, as opposed to music written harmonically with a single melody.

Polyphony. "Many voices." Counterpoint in several parts.

Pommer. A large instrument of the hautboy family; bombard.

Pomposamente (It.) (*pom-po-sah-men'-teh*). Dignified; majestic.

Pomposo (It.). Pompous.

Ponderoso (It.). Ponderous; strongly marked.

Ponticello (It.) (*pon-tee-chel-lo*). The bridge of the violin, etc.

Portamento (It.) (*por'tah-men'-to*). Sliding or "carrying" the voice from one sound to another; also on bow instruments, sliding the finger along the string from one place to another.

Portando la voce. Same as *Portamento.*

Porte de voix (Fr.). (1) Portando la voce. (2) An obsolete grace in harpsichord music.

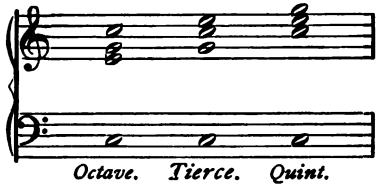
Portunal Flute. Organ-stop with wooden pipes which "flare," *i. e.,* get wider from the mouth to the top.

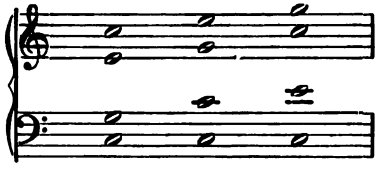
Portunen (Ger.) (*por-too'-nen*). The bourdon stop.

Posatif (Fr.) (*po-sa-teef*). The choir organ.

Posato (It.) (*po-sah'-to*), **Posément** (Fr.) (*po-seh-mong*). Quiet; sedate; grave.

Posaune (Ger.) (*po-zown-eh*). The trombone; a powerful reed-stop in the organ, of 8-, 16-, or 32-foot pitch.

Position. (1) Of chords. The common chord may be written in three positions, called the octave, tierce, and quint.

Octave. Tierce. Quint.

As given in this example it is called the close position of the chord; the following example is called the open position:

(2) On instruments of the violin and guitar family, "Position" refers to the part of the fingerboard on which the left hand is placed.

Possibile (It.) (*pos-see'-bee-leh*). Possible; as, **Il piu forte possibile,** as loud as possible.

Postlude, Postludium (Lat.), **Nachspiel** (Ger.), **Clôture** (Fr.). The concluding voluntary on the organ; lit., after-play.

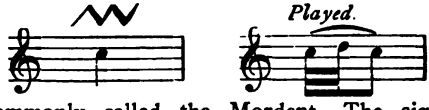
Potpourri (Fr.) (*po-poor-ee*). A number of tunes strung together.

Poule, la. See *Quadrille.*

Poussé (Fr.) (*poos-seh*). "Push." Up bow.

Prächtig (Ger.) (*praych-tig*). Grand; majestic.

Pralltriller (Ger.).



now commonly called the Mordent. The sign for the mordent proper is . It always means that the auxiliary note is to be below the principal. When the line that crosses the sign was omitted it was called the Inverted Mordent or Pralltriller. The original form of the mordent is never used by modern writers.

Precentor. In the English Church, the clerical head of the choir; his side of the chancel is called the cantoris side. In the Scotch Presbyterian Church, the singer who stands in front of the pulpit and "gives out" the psalm tunes.

Precipitoso (It.), **Precipitato** (It.), **Precipitazione, con** (It.), **Precipitamente** (It.), **Precipité** (Fr.). A rapid, precipitate, hurried style of execution.

Prelude, Preludium (Lat.), **Vorspiel** (Ger.). An introduction; an opening voluntary; a composition which may or may not be in some regular form.

Premier (Fr.) (*preh-mee-eh*). First. **Première fois,** first time.

Preparation. The prolongation, in the same voice, of a sound from one chord in which it is a member into a chord in which it is not a member.

Prepared Trill. One preceded by a grace-note or turn.

Pressante (It.) (*pres-san'-teh*), **Pressieren** (Ger.) (*pres-see'-ren*), **Pressez** (Fr.) (*pres-seh*). Pressing on; hurrying.

Prestant (Ger. and Fr.). 4-foot metal open stop. Same as *Principal.*

Prestezza (It.) (*pres-tet'-sa*), con. With rapidity.

Prestissimo (It.) (*pres-tis'-see-mo*), **Prestissimamente** (It.) (*pres-tis-se-ma-men'-teh*). As fast as possible.

Presto (It.). Fast.

Prick-song. Old name for written music. The first notes used were small, square marks without stems, called pricks, or points.

Primary Accent. The first member of the measure. When there are two or more accents in the measure, the first is the primary, the rest are called secondary.

Prima donna. First lady; the leading soprano.

Prima vista. At first sight.

Prima volta. First time; lit., first turn.

Prime. The first note of a scale; keynote; the generator of an overtone series; unison.

Primo (masc.), **Prima** (fem.) (It.) (*pree-mo, pree-ma*). First.

Primo tenore. First tenor.

Principal (Eng.). 4-foot open metal stop.

Principale (It.) (*prin-chee-pah-leh*), **Principal** (Fr.), **Prinzipal** (Ger.). The open diapason.

Probe (Ger.) (*pro-beh*). Rehearsal.

Program or **Programme.** A list of compositions to be performed at a musical entertainment.

Program-music. Music designed to "tell a story," or illustrate some action or event.

Progression. (1) Melodic—from note to note. (2) Harmonic—from chord to chord.

Progressive Stop. An organ-stop in which the number of pipes to each key increases as the pitch rises; a variety of mixture-stop.

Prontamente (It.) (*prom-tah-men'-teh*), **Promptement** (Fr.) (*prompt-mong*). Promptly; exactly; strictly.

Pronto (It.). Prompt; strict.

Pronunziato (It.) (*pro-nuntz-ee-ah'-to*), **Prononcé** (Fr.) (*pro-nong-seh*). Pronounced; emphatic. **Ben pronunziato** (It.), **Bien prononcé** (Fr.), well marked; strongly accented.

Prova (It.). Rehearsal.

Psaltery, Psalterium (Lat.), **Salterio** (It.), **Psalterion** (Fr.), **Psalter** (Ger.) [from Gr., *psaltein,* to harp]. Ancient instrument, consisting of a square, oblong, or triangular flat box, with wire strings stretched across it, played by the fingers, each of which is armed with a ring with a short projecting plectrum. The same instrument is called a dulcimer when played by two small hammers, held one in each hand.

Pulsatile. Instruments played by drumsticks or by clashing them together; as drums, cymbals, etc. [From Lat., *pulsare,* to beat.]

Pulse. A beat.

Punkt (Ger.) (*poonkt*). Dot; point.

Punta (It.) (*poon'-tah*). The point. **Colla punta d'arco,** with the point of the bow.

Puntato (It.) (*poon-tah'-to*). Pointed; staccato.

Purfling. The thin strips of wood (a white strip between two black) around the border of the back and belly of the violin, etc.

Pyramidon. An organ-stop with pipes shaped like an inverted pyramid, closed at top. From its peculiar shape a pipe not three feet long will produce 16-foot C.

Pyrophone [from Gr., *pur,* fire, *phone,* sound]. An instrument the sounds of which are produced by gas jets burning just inside of the lower end of glass tubes open at both ends. Invented by Kastner.

Q

Quadrate, B quadratum, *i. e.,* B squared. Old name for B♮—retained as the sign for a♮.

Quadratum (Lat.). A breve 𝅜.

Quadrible or **Quatrible.** An ancient species of counterpoint consisting of a succession of 4ths over a cantus.

Quadrille. A "square dance." See *Pantalon.*

Quadruple Counterpoint. A four-part counterpoint so constructed that the parts may change places without involving any false progressions.

Quadruple croche (Fr.) (*crosh*). A 64th-note.

Quadruplet. A group of four notes played in the same time of three or six of the same value.

Quality of Tone [Ger., *Klangfarbe* or *Tonfarbe;* Fr., *Timbre;* It., *Timbro*]. That which enables us to distinguish between different instruments. The character of a tone quality depends largely upon the presence or absence and relative intensity of its overtones; thus, the tone of a clarionet differs entirely from that of a violin, although all violins and all clarionets do not sound alike. The differences in tone quality that are found among violins, for example, depend on other factors, as the construction, material, weight of strings, individuality of the performer, and many more. The tone qualities of the voice are dependent largely on the accurate contact of the vocal cords, the size and shape of the cavity of the mouth and nostrils, and the management of the breath.

Quart. Interval of 4th. [It. and Lat., *Quarta.*]

Quart (Fr.) (*kart*). Quarter.

Quart de soupir (*soo-peer*). A 16th-rest.

Quart de mesure (Fr.) (*meh-zoor*). A 4th-rest.

Quartfagott (Ger.). A bassoon a 4th lower than the ordinary instrument.

Quartflöte (Ger.). A flute a 4th higher than the ordinary instrument.

Quarte du ton (Fr.) (*kart doo tong*). A 4th of the scale; subdominant.

Quarter Note .

Quartet. A composition for four solo performers. **String Quartet** is composed of first and second violins, viola, and violoncello. **Piano Quartet** is composed of violin, viola, violoncello, and piano. **Vocal Quartet** may be either for male or female or mixed voices.

Quartett (Ger.) (*kvar-tet'*), **Quatuor** (Fr.) (*qua-too-or*), **Quartetto** (It.) (*quar-tet'-to*). Quartet in English, sometimes spelled quartette.

Quartole (Ger.) (*kvar-to'-le*). Quadruplet.

Quasi (It.) (*quah'-see*). As if; in the manner of; like; as, *Quasi allegro,* like allegro; *Quasi sonata,* resembling a sonata.

Quatre mains (Fr.) (*katr mang*). For four hands.

Quatrible. See *Quadrible.*

Quattro mani (It.) (*quat-tro man-nee*). Four hands.

Quatuor. See *Quartet.*

Quaver. An eighth-note.

Querflöte, (Ger.) (*kvehr-fla'-teh*), **Flauto traverso** (It.). "Cross-flute." The flute played by blowing across it, as distinguished from the old flute, blown at the end.

Queue (Fr.) (*koo*). Tail-piece of violin; stem of a note.

Quickstep. A rapid march, generally in $\frac{6}{8}$ time.

Quinable. An old species of counterpoint, consisting of a succession of fifths above the cantus.

Quint. (1) A 5th. (2) An organ-stop a 5th above the diapason.

Quint Viola. An organ-stop of the Gamba species a 5th or 12th above the diapason.

Quintaton. An organ-stop so voiced that it gives two sounds —the fundamental and the 12th. The pipes are of metal, slender and closed.

Quinte (Ger.) (*kvin-teh*). (1) The interval of a 5th. (2) The E-string of the violin.

Quintet. A composition for five solo performers. The string quintet generally consists of first and second violins, first and second violas, and violoncello; occasionally two violoncellos are used, in which case it is called a Violoncello Quintet to distinguish it from the former. The Piano Quintet consists of a string quartet and the piano.

Quintole (Ger.) (*kvin-to'-leh*). A group of five notes to be played in the time of four of the same value.

Quintour (Fr.) (*kang-too-or*), **Quintetto** (It.), **Quintett** (Ger.) (*kvin-tet*). Quintet, or quintette.

Quintuplet. Quintole.

Quire and Quirester. Old English for choir and chorister.

Quodlibet (Lat.) (*quod-lee'-bet*). "What you will." A performance in which every participant sings or plays a different tune; an impromptu fantasia; a musical jest.

R

R. Abbreviation for Right. In French organ music, for Recit. (swell manual).

Rabbia (It.) (*rab'-be-a*), **con.** With fury.

Rackett or **Rankett.** An obsolete instrument resembling the double bassoon; a 16- or 18-foot stop in old organs.

Raddolcendo (It.) (*rad-dol-chen'-do*), **Raddolcente** (*rad-dol-chen'-teh*), **Raddolcito** (*rad-dol-chee'-to*). Growing gradually softer and sweeter.

Radiating Pedals. A fan-shaped arrangement of the pedal keys of the organ; the narrow end of the fan farthest from the organ. Radiating pedals are generally "concave" at the same time, that is, the pedals at the sides are higher than those in the middle.

Radical Bass. The root of a chord.

Rallentamento (It.) (*ral-len-ta-men'-to*). Slower. Same as *Piu lento,* or *Meno mosso.*

Rallentando (It.) (*ral-len-tan'-do*), **Rallentato** (*ral-len-tah'-to*), **Rallentare** (*ral-len-tah'-reh*). Gradually slower. Abbreviation for the above, **Rall.**

NOTE. — Rallentando and Ritenuto, although both mean to "get slower," differ somewhat in the manner of using them: Rallentando being used at the end of a piece (movement); Ritenuto in the course of a piece, followed by "A Tempo," when the original pace is to be resumed, Ritardando is used in the same way as Ritenuto. Abbreviation for both is *Rit.*

Rank. A row of organ-pipes belonging to one stop. Mixture-stops are of 2, 3, 4, 5, or 6 ranks, according to the number of pipes that "speak" for each key.

Rant. An old dance. In scotland many dance-tunes are called rants.

Ranz des vaches (Fr.) (*rongs deh vash*). Lit., "row of cows." Tunes played or sung by the Swiss as cattle calls.

(In Ger., *Kuhreihen.*) As the Alpine horn is a simple tube, the melodies played on it are formed from the natural harmonic notes. When the *ranz des vaches* are sung, the melodies are varied by adding the characteristic Jodel. Many of these melodies are of great antiquity and exceeding beauty.

Rapidamente (It.) (*rah-pid-a-men'-teh*). Rapidly.

Rapidita (It.) (*rah-pid'-ee-tah*), **con.** With rapidity.

Rapido (It.) (*rah'-pee-do*). Rapid.

Rasgado (Sp.). In guitar-playing, a direction to sweep the strings with the thumb.

Rattenuto (It.) (*rat-teh-noo'-to*), **Rattenendo** (It.) (*rat-teh-nen-do*). Holding back the movement.

Rauschquinte (Ger.) (*rowsh'-kvin-teh*). A two-rank mixture-stop.

Rauscher (Ger.) (*row-sher*) [from *rauschen,* to rustle]. A repeated note on the piano.

Ravvivando il tempo (It.) (*rav-vee-van'-do*). Lit., "reviving the time." Resuming the original tempo after a rall. or rit.

Re. The second Aretinian syllable; the note D in French, Italian, and Spanish. In tonic sol-fa spelled **Ray.**

Real Fugue. One in which the subject and answer are identical, as opposed to *Tonal Fugue, q. v.*

Rebab, Rebec, Rebeck, Rebibe, Rebible. One of the precursors of the violin in the middle ages.

Recheat. A hunting signal sounded on the horn to recall the hounds.

Recht (Ger.). Right.

Recitando (It.) (*reh-chee-tan'-do*), **Recitante** (*reh-chee-tan'-teh*). In the style of a recitative.

Recitative (*res-i-ta-teev'*), **Recitatif** (Fr.) (*reh-see-ta-teef'*), **Recitativo** (It.) (*reh-chee-ta-tee'-vo*), **Recitativ** (Ger.) (*reh-see-ta-tiv'*). Declamatory singing, resembling chanting somewhat, and supposed, when invented in 1600, to be a revival of Greek art. Abbreviation **Recit.**

Recitative Accompaniment. The string band is generally used to accompany Recitative. If the accompaniment is at

all elaborate the freedom of the singer is greatly curtailed. Modern writers frequently use the whole resources of the orchestra to accompany Recitative.

Recitativo secco. Dry Recitative was accompanied very sparingly with chords. It was customary at one time, during the pauses of the voice, for the violoncello to execute impromptu flourishes.

Reciting Note. In Gregorian chant, the dominant, being the note on which the greater part of the reciting is done.

Recorder. An obsolete instrument of the flageolet family; also an old name for the flute.

Redita (It.) (*reh-dee'-ta*). A repeat.

Redowa, Redowak, Redowazka. A Bohemian dance in time.

Redundant. Same as *Augmented.*

Reed, Zunge (Ger.) (*tsoon'-geh*), **Anche** (Fr.) (*onsh*), **Ancia** (It.) (*an'-che-a*). The technical name for the small thin strip of metal, cane, or wood, the vibration of which causes the sound of a variety of instruments. There are three kinds of reeds: (1) The single beating reed of instruments of the clarionet family; also of the reed-stops of the organ. (2) The double reed of the hautboy and bassoon family, also of the bagpipe; these two varieties are never used except in conjunction with a tube or pipe. (3) The free reed of the cabinet-organ, vocalion, etc. This reed may be used with or without a tube. The effect of the tube when combined with the free reed is analogous to that of a resonator, *i. e.,* the vibration of the contained air is sympathetic, whereas in the other cases the vibration of the reed is controlled by the column of air.

Reed Instruments. Those in which the sound is produced by the vibration of a reed in the mouthpiece.

Reel. A lively dance, nationalized in Ireland and Scotland; supposed to be of Danish origin, as the same kind of dance is found under the Danish name of Hreol.

Refrain. Burthen. (1) The chorus at the end of every stanza of some ballads. (2) The drone of a bagpipe. (3) The tune sung as an accompaniment to dancing.

Régales de bois (Fr.) (*reh-gal de bo-a*). See *Xylophone.*

Regals, Rigals, Rigoles. Small, portable organs with one or two sets of pipes, carried by a strap round the neck of the player, who worked the bellows with his left hand and manipulated the keyboard with the right.

Register. (1) Same as stop, or rank of pipes. (2) The projecting knobs on which the names of the stops are marked. (3) The compass of a voice. (4) One of the divisions of the voice; as, chest register, head register.

Registration. The combinations and successions of stops used by an organist in the performance of a piece.

Règle de l'octave (Fr.) (*regl de loc-tav*). See *Rule of the Octave.*

Relative Chord. A chord whose members are found in the scale.

Relative Key. One whose tonic chord is one of the common chords found in the scale.

Religioso (It.) (*reh-lee-jo'-so*), **Religiosamente** (*reh-lee-jo-sa-men'-teh*). In a devotional manner.

Relish. An obsolete harpsichord grace.

Remote Key. A non-related key.

Remplissage (Fr.) (*rom-plis-sazh*). Filling up. (1) The inner parts. (2) Sometimes used in the same sense as "development" (*durchführung*) in the sonata or rondo. (3) Non-essential (ripieno) parts. (4) Used in a contemptuous sense of a clumsy, overloaded composition.

Rendering. A modern term which is supposed to mean more than saying one "played" or "sang."

Repeat. A double bar with dots, thus signifies that the part before the double bar is to be repeated. If the dots are on both sides it signifies that the parts before and after the double bar are to be repeated.

Repercussion. The re-entry of subject and answer in a fugue, after an episode.

Repetition. (1) The reiteration of a note or chord. (2) A pianoforte action invented by Erard, which admits of the re-striking of a note before the key has risen to its normal position. (3) The re-entry of one of the principal themes of a sonata or rondo.

Repétition (Fr.) (*reh-peh-tis-yong*). A rehearsal.

Repetizione (It.) (*reh-peh-titz-e-oh'-neh*). Repetition.

Replicate. The recurrence of the same letter in an ascending or descending series; the octave repetitions of a given letter.

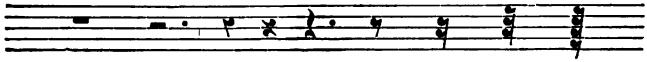
Reply, Répons (Fr.) (*reh-pong*), **Réponse** (Fr.) (*reh-pongs*), **Report.** The "answer" to a fugue subject or theme for imitation.

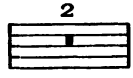
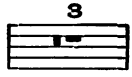
Reprise (Fr.) (*reh-prees*). (1) A repeat. (2) The re-entry of the principal theme in the second part of a sonata; also called **Rentrée** (*rong-treh*).

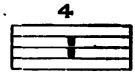
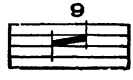
Requiem (Lat.). "Rest." The first word in the mass for the dead, hence called requiem mass.

Resin or **Rosin.** The clarified gum of the pitch pine.

Resolution. The movement of a dissonant to a consonant sound.

Rests. Signs indicating silence of the same duration as the notes for which they stand. In all varieties of time the whole rest is used to indicate a silence of one measure.

Whole Rest | Half Rest | Quarter Rests | Eighth Rest | Six-teenth Rest | Thirty-second Rest | Sixty-fourth Rest

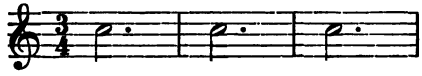
Three forms of quarter-rest are found. No. 1 is generally found in music printed from type, Nos. 2 and 3 in engraved music. No. 2 is the most convenient form in MS. In orchestral parts a rest of two measures is indicated thus:

three

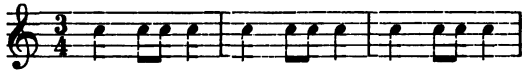
four

Any number of measure rests may be expressed by combining these three signs, but when the number exceeds six it is generally expressed thus:

a heavy diagonal line with numeral above it.

Retardation. The prolonging of a sound which is a member of one chord into a chord in which it is not a member, thus producing a dissonance. See *Resolution.*

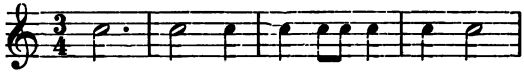
Reverie. A sentimental name used by some modern writers for composition of like character, generally in lyric form.

Rhapsodie or **Rhapsody** [from Gr., *rhabdos*, a staff]. The Rhapsodists were wandering reciters who carried a long staff. The term is now applied to an irregular, formless composition which "wanders" from one theme, or key, or tempo to another at the will of the composer.

Rhythm. (1) The recurrence of accents at equal intervals of time. (2) The repetition of a group of sounds (not necessarily melodic) at equal intervals of time. This is an illustration of the first meaning:

This, of the second:



The first may be called the essential rhythm; it is never destroyed, no matter how much it may be divided by the second or ideal rhythm, thus the essential rhythm of the following passage is 1′ 2 3; the ideal rhythm varies with each measure:



Rhythm is the first essential of melody; without it we have only an aimless rising and falling of sounds. The essential rhythm is a fixed quantity which will bear very little tampering with. Witness the generally unsatisfactory effect of those compositions in which alternate measures of two and three units are used. Its pace may be changed by acceleration or retardation provided the rhythmical unit is maintained. The ideal rhythm, or rhythm of the melody, is, on the other hand, completely under the composer's control, provided that its melodic motives, phrases, etc., may be

"measured" by the rhythmical units adopted as the "time signature."

Ricercata (It.) (*ree-cher-cah'-ta*). A species of fugue very highly elaborated.

Rigadoon. A rapid dance of French origin, generally in $\frac{4}{4}$ time.

Rigore (It.) (*ree-go'-reh*), **con, Rigoroso** (*ree-go-ro'-so*). With rigor; exactly; in strict time.

Rilasciando (It.) (*ree-lah-she-an'-do*), **Rilasciante** (*ree-lah-she-an'-te*). Relaxing the time; retarding.

Rimettendo (It.) (*ree-met-ten'-do*). Holding back; retarding.

Rinforzando (It.) (*rin-for-tzan'-do*), **Rinforzare** (*rin-for-tzah'-reh*), **Rinforzato** (*rin-for-tzah'-to*). Lit., re-enforcing. Placing a strong accent on a note or passage.

Ripieno (It.) (*ree-pee-eh'-no*). "Filling up." A part that is not essential to the score, added to increase the volume of a tutti.

Ripigliare (It.) (*ree-peel-yah'-reh*), **Riprendere** (*ree-pren'-deh-reh*). To resume.

Ripresa (It.) (*ree-preh'-sah*), **Riprese** (It.). A repeat; the sign $\mathfrak{S}$

Risentito (It.) (*ree-sen-tee'-to*). With energetic expression.

Risolutamente (It.) (*ree-so-lu-ta-men'-te*). Resolutely.

Risoluto (It.) (*ree-so-lu'-to*). Resolute.

Risoluzione (It.) (*ree-so-loot-ze-o-neh*), **con.** With resolution.

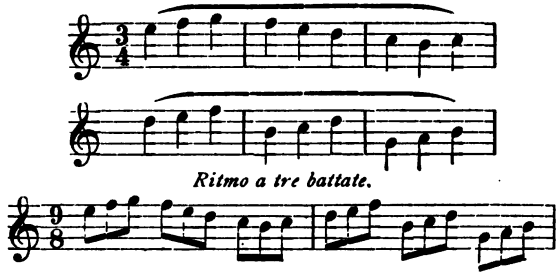
Risvegliato (It.) (*ris-vehl-ya-to*). Animated; lively.

Ritardando (It.) (*ree-tar-dan'-do*), **Ritardato** (*ree-tar-dah'-to*), **Ritenuto** (*ree-ten-oo'-to*), **Ritenente** (*ree-ten-en'-teh*). Holding back; retarding. Abbreviation **Rit.**

Ritmo (It.). See *Rhythm.*

Ritmo a due battate. Of two measures.

Ritmo a tre battate. Of three measures. The following passage, which, being written in $\frac{3}{4}$ (scherzo) time, looks like

a six-bar phrase, is in reality a two-bar phrase, founded on the triple unit:

written in $\frac{9}{8}$ time; or it may be written in $\frac{3}{4}$ time with triplets.

This example is analogous to the oft-quoted one in the scherzo of Beethoven's ninth symphony.

Ritornella (It.) (*ree-tor-nel'-la*). Interlude; chorus; burden; tutti in the old concertos.

Robusto (It.) (*ro-bus'-to*). Robust; bold.

Roger de Coverley. Old English country dance in $\frac{4}{4}$ time.

Röhrflöte (Ger.) (*rare'-fla-teh*). Reed-flute; a flute-stop in the organ.

Rôle (Fr.) (*roll*). The part in an opera or play assigned to any performer.

Roll, Wirbel (Ger), **Rollo** (It.), **Roulement** (Fr.). The tremolo produced on the drum by the rapid alternation of blows with the drumsticks. On the kettle-drum the roll is produced by single alternating blows; on the side drum, by double alternating blows.

Romance. (1) A ballad. (2) An instrumental piece in lyric form, of romantic character; often used as the slow movement of a sonata, etc.

Romanesca (It.) (*ro-ma-nes'-ca*), **Romanesque** (Fr.) (*ro-man-esk*). Same as *Galliard.*

Romantic. A vague term for that form of art in which the emotional content is considered as of more importance than the form. The term "romantic" is often used as opposed to classic; but the application of "classic" is as vague as is that

of "romantic." The element of time seems to be an essential of classicism, the work of a living author never being considered classic. The term romantic may be defined as roughly dividing the music written on harmonic principles from that written before the principles of harmonic combination and succession were discovered; but already the romantic school has been sub-divided into what may be called the classic-romantic and the new-romantic; but since every "new" thing must in time become "old," this last school must, when its day is past, give place to a newer romanticism.

Rondo, Rondeau (Fr.). One of the forms of composition characterized by the return of the first theme after the presentation of each new theme. The modern rondo partakes of the character of the sonata form, in that its second theme is repeated in the tonic key, having been first given in the dominant key. The following schemes exhibit at a glance the usual forms of the rondo:

MAJOR KEY.—I Th. II Th. I Th. || III Th. I Th. II Th. I Th.
Tonic. Dom. Tonic Subdom. Rel. min. Par. min. Tonic. Tonic. Tonic

MINOR KEY.—I Th. II Th. I Th. || III Th. I Th. II Th. I Th.
Tonic. Rel. major. Tonic Subdom. of rel. major. Tonic. Tonic major. Tonic.

Example of Rondo in Major Key—last movement of Op. 2, No. 2 (Beethoven).

Example of Rondo in Minor Key—last movement of Sonata Pathétique.

Root. The fundamental or generating note of a chord.

Rosalia (It.) (*ros-al-ya*). The repetition of a melodic phrase several times, each time one degree higher or lower than the last. It gets its name from an Italian folk-song, "Rosalia Mia Cara," the melody of which is constructed in this way. Although not considered good writing, many examples may be found in the works of the greatest composers. Three such repetitions are generally considered allowable. In Germany the Rosalia has the ludicrous name of *Schusterfleck* (cobbler's patch), also *Vetter Michel* (Cousin Michel), from its occurrence in a well-known Volkslied, "Gestern Abend war Vetter Michel da."

Rose. The sound-hole in the belly of the guitar, mandolin, etc.

Rosin. See *Resin.*

Rota (Lat.). A round.

Rote. Hurdy-gurdy; vielle.

Roulade (Fr.) (*roo-lad*). A brilliant run; an ornamental flourish.

Round. A variety of canon, the imitation being always at the 8*va* or unison.

Roundel, Round, Roundelay. A dance in which a ring with joined hands was formed. Roundelay also means a poem with a constantly reiterated refrain or burden.

Rubato (It.) (*roo-bah'-to*). Robbed; stolen. The direction Rubato, or Tempo Rubato, indicates a style of performance in which the rhythmic flow is interrupted by dwelling slightly on certain melodic notes and slightly hurrying others. This style of performance is used with great effect in the modern intensely emotional school of music.

Ruhig (Ger.) (*roo'-ig*). Calm; quiet; tranquilly.

Rule of the Octave. An old formula for putting chords to the diatonic scale, major or minor.

Run. A passage founded on the scale, generally used in vocal music. The run is generally sung to one syllable.

Rusticano (It.) (*rus-tee-cah'-no*). Rustically.

Rustico (It.) (*rus'-tee-co*). Rustic; pastoral.

Rutscher (Ger.) (*root'-sher*). "Slider." Old name for the galopade.

Ruvido (It.) (*roo'-vee-do*). Rough; harsh.

Rythme (Fr.) (*reethm*), **Bien rythmé** (Fr.), **Ben ritmato** (It.). Well marked; exact.

S

S. Abbreviation of **Segno** (sign); **Senza** (without); **Sinistra** (left); **Solo**; **Subito** (quickly).

𝄋 A sign used to point out the place from which a repeat is to be made. **Al** 𝄋, to the sign; **Dal** 𝄋, from the sign.

Sabot (Fr.). A "shoe." Part of the mechanism of the double-action harp, consisting of a revolving disk of brass

with two projecting studs; when the pedal is depressed the string is caught between the studs and drawn tighter, thus raising its pitch.

Saccade (Fr.) (*sac-cad*). A strong pressure of the violin bow on the strings, causing two or three to sound together.

Sackbut. An old name for a species of the trombone. Sometimes written Sagbut.

Sackpfeife (Ger.). Bagpipe.

Saite (Ger.) (*sy-teh*). A string.

Salicional, Salicet, Salcional [from Lat., *salix*, willow]. A soft, open metal organ-stop.

Salonflügel (Ger.). Parlor grand pianoforte.

Salonstück (Ger.). Parlor piece; salon music.

Saltarello (It.) (*sal-tah-rel'-lo*) [from *saltare*, to leap]. An Italian dance in triple time.

Saltato (It.). "Springing bow" in violin playing.

Salto (It.). A skip. A counterpoint that moved by skips was called C. P. di salto; in Lat., *C. P. per saltem.*

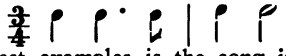
Sambuca. Generally supposed to be an ancient variety of the harp. The Sabeca, mentioned in the Bible (Daniel iii: 5, 7, 10, 15), translated "sackbut" in the English version, is supposed to be the same instrument. The derivation of the word is not known.

Sampogna or **Zampogna** (It.) (*sam-pone'-ya*). Bagpipe.

Sanft (Ger.). Soft.

Sans (Fr.). Without.

Saraband, Sarabanda (It.), **Zarabanda** (Sp.), **Sarabande** (Fr.). A slow, stately dance in $\frac{3}{4}$ time, used as the "slow movement" in the suite. The Saraband is founded on the following rhythm:



One of the finest examples is the song in "Rinaldo," by Handel, *"Lascia ch'io pianga,"* which is said to have been written first as a Saraband, and afterward adapted to the words.

Sarrusophone. A brass wind instrument with a double reed like hautboy.

Satz (Ger.). (1) A theme. **Hauptsatz,** principal theme; **Seitensatz,** secondary theme; **Nebensatz,** auxiliary theme; **Schluss-Satz,** closing theme, or coda. (2) A piece; composition.

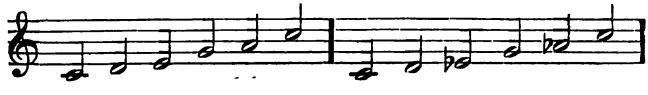
Saxhorn. A brass instrument with from three to five cylinders or pistons; invented by A. Sax. Saxhorns are made in seven different keys. A saxhorn band consists of "high horn" (or cornet), soprano, alto, tenor, baritone, bass (or tuba), double bass (or bombardon). The "high horn," alto, and bass are in E♭, the others in B♭.

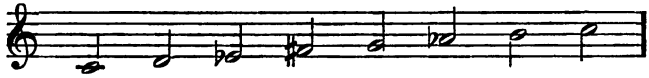
Saxophone. Brass instrument with clarionet mouthpiece, invented by A. Sax. Made in seven sizes, corresponding to the saxhorns, except that there are two of each kind, differing by a whole tone in pitch; thus: Sopranino (high saxophone) in F and E♭, soprano in C and B♭, alto in F and E♭, tenor in C and B♭, baritone in F and E♭, bass in C and B♭. The saxophone is extensively used in France in military bands, but has not as yet found its way into the orchestra, as its tone quality is not of a character to mix well with the rest of the orchestra.

Saxtromba. Brass instrument resembling the saxhorn, but differing in tone quality from having a narrower tube.

Saxtuba. The bass saxhorn.

Sbalzato (It.) (*sbalt-zah'-to*). Impetuously; dashing.

Scale. (1) A succession of ascending or descending sounds. **Major Scale,** a series of sounds with a half-tone between 3-4 and 7-8, reckoning upward. **Minor Scale,** a series of sounds with a half-tone between 2-3 and 5-6 in the natural minor, in the Melodic Minor, 7-8, ascending. The Melodic Minor descends, like the Natural Minor; in the Harmonic Minor there are half-tones between 2-3, 5-6, and 7-8, and a tone and a half between 6 and 7. The Minor Scale sometimes descends with raised 6 and 7. Many examples may be found in Bach's music. **Chromatic Scale,** one formed wholly of half-tones. **Pentatonic Scale** [Gr., *penta,* five, *tonos,* sound], one that omits the 4 and 7. The Pentatonic Scale may be major or minor, thus:

Hungarian Gypsy Scale consists of the following curious succession:



(2) The series of overtones of a simple tube, such as the horn without valves. (3) In organ-pipes, the proportion between the length and the diameter. (4) In the piano, the proportion between the length, weight, and tension of the string and the pitch of the sound it is meant to give. Piano builders include many other points in the term "scale;" those given are the most important.

Scemando (It.) (*shay-man'-do*). See *Diminuendo.*

Scena (It.) (*shay-nah*). (1) A scene. (2) A solo for voice in which various dramatic emotions are expressed.

Scenario (It.) (*shay-nahr'-yo*). (1) The plot of a drama. (2) The book of stage directions.

Scene. (1) See *Scena.* (2) A division of a dramatic performance. (3) A stage-setting.

Schablonenmusik (Ger.). "Pattern" or "stencil" music, *i. e.,* correct, but uninspired.

Schäferlied (Ger.) (*shay'-fer-leet*). Shepherd song; pastoral.

Schäferspiel (Ger.) (*shay'-fer-speel*). Pastoral play.

Schallbecken (Ger.). "Sound bowls"; cymbals. Frequently called **Becken.**

Schalmay, Schalmei (Ger.). A shawm.

Scharf (Ger.). Sharp. A mixture-stop.

Schaurig (Ger.). Weird; dread-inspiring.

Scherz (Ger.) (*sherts*). Droll; playful.

Scherzando (It.) (*sker-tzan'-do*), **Scherzante** (*sker-tzan'-teh*), **Scherzevole** (*sker-tzeh'-vo-leh*), **Scherzoso** (*sker-tzo'-so*). All derived from *scherzo,* and signifying a light, playful style of performance or composition.

Scherzhaft (Ger.). Funny; amusing.

Scherzo (It.) (*skert'-so*). A "jest." (1) A piece of music of a sportive, playful character. (2) A symphony or sonata movement of this character, taking the place of the minuet. Haydn first changed the character of the minuet, while still

retaining its name, by giving it a light, playful character and more rapid tempo. Beethoven discarded the name and adopted that of *Scherzo*, and still further increased the rapidity of the movement; all that he retained of the minuet was the $\frac{3}{4}$ time. Many composers since Beethoven have made still further departure, Scherzi being now written in $\frac{2}{4}$ and $\frac{4}{4}$ time.

Schiettamente (It.) (*ske-et-ta-men'-teh*). Without ornament.

Schietto (It.) (*ske-et'-to*). Simple; neat.

Schleppend (Ger.). Dragging; retarding.

Schluss (Ger.). End; close.

Schlüssel (Ger.). Key; clef.

Schlussfall (Ger.). Cadence.

Schlussnote (Ger.). Last note.

Schluss-Satz (Ger.). Last movement; last theme; coda.

Schmeichelnd (Ger.). Coaxing; *lusingando.*

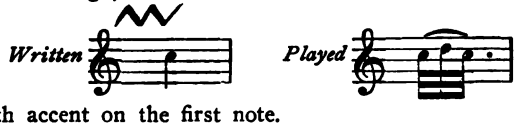
Schmelzend (Ger.) (*schmel'-tzend*). Lit., melting; *morendo.*

Schmerz (Ger.) (*schmerts*). Pain; sorrow.

Schmerzlich (Ger.). Painful; sorrowful.

Schnell (Ger.). Quick.

Schneller (Ger.). An inverted mordent (called mordent in modern usage):



with accent on the first note.

Schottische. A dance in $\frac{2}{4}$ time resembling the polka.

Schusterfleck (Ger.). See *Rosalia.*

Schwach (Ger.). Weak; soft.

Schwärmer (Ger.). See *Rauscher.*

Schwebung (Ger.) (*shveh'-boonk*). A beat. (Acoustic,) *i. e.*, produced by the simultaneous vibration of two sounds, especially prominent in unisons and octaves when not in tune.

Schweigezeichen (Ger.) (*schvei-geh-tseich-en*). Lit., "silence sign." A rest.

Schwellen or **Anschwellen** (Ger.). To swell the tone.

Schweller (Ger.). The swell organ.

Schwellton (Ger.). See *Messa di voce.*

Schwellwerk (Ger.). See *Schweller.*

Schwer (Ger.). Heavy; difficult.

Schwermütig (Ger.), (*schvehr'-mee-tig*). Sad; pensive.

Schwindend (Ger.). See *Morendo.*

Schwungvoll (Ger.) (*schvoong'-foll*). With elevated passion.

Scintillante (It.) (*shin-til-lan'-teh*), **Scintillante** (Fr.) (*sin-tee-yong*). Scintillating; brilliant; sparkling.

Sciolto (It.) (*shol'-to*), **Scioltezza** (*shol-tet'-za*), **con, Sciol-tamente** (*shol-tah-men'-teh*). Freedom; fluency; with freedom; freely.

Score. See *Partition.*

Scoring. See *Instrumentation.*

Scorrendo (It.) (*skor-ren'-do*), **Scorrevole** (*skor-reh'-vo-leh*). Gliding; glissando.

Scotch Snap. A short note followed by a longer one; thus borrowed from Hungarian gypsy music.

Scozzese (It.) (*skotz-zeh'-seh*), **alla.** In Scotch style.

Scroll. The head of the violin, etc.

Sdegno (It.) (*sdehn'-yo*). Scorn; disdain.

Sdegnosamente (It.) (*sdehn'-yo-sa-men'-teh*). Scornfully.

Sdegnoso (It.) (*sdehn-yo'-so*). Scornful.

Sdrucciolando (It.) (*sdroot-sho-lan'-do*). See *Glissando.*

Se (It.) (*seh*). As if.

Sec (Fr.), **Secco** (It.). Dry. See *Recitativo secco.*

Second. (1) An interval embracing adjacent letters. (2) The lower of two equal voices or instruments. (3) The alto in a vocal quartet or chorus.

Seconda Donna. Second lady; the next in rank after the prima donna.

Secondo (It.) (*seh-con'-do*). Second; the lower part in a duet for two voices or instruments; the lower part in a four-hand pianoforte composition.

Seele (Ger.) (*seh'-leh*), **Âme** (Fr.). Soul. The sound-post of the violin.

Seg (It.). Abbreviation of **Segue**, *q. v.*, and of **Segno.**

Segno (It.). See *Signs.*

Segue (It.) (*sehg'-weh*). Follows. **Segue il coro,** the chorus follows.

Seguendo (It.) (*sehg-wen'-do*), **Seguente** (*sehg-wen'-teh*). Following. **Attacca il seguente,** attack what follows.

Seguidilla (Sp.) (*seh-gwee-deel'-ya*). A dance in $\frac{3}{4}$ time.

Sehnsucht (Ger.). Longing.

Sehnsüchtig (Ger.). Longingly.

Sehr (Ger.). Very.

Semi-breve. A whole note. 𝅝

Semi-chorus. Half the chorus; a small chorus.

Semi-grand. A small (half) grand pianoforte.

Semi-quaver. A sixteenth note.

Semi-tone. A half tone. A chromatic semi-tone changes the pitch without changing the letter; as, C—C♯; a diatonic semi-tone changes both, as, C—D♭.

Semplice (It.) (*sem-plee'-cheh*). Simple.

Semplicimente (It.) (*sem-plee-chee-men'-teh*). Simply; unaffectedly.

Semplicita (It.) (*sem-plee'-chee-tah*), **con.** With simplicity.

Sempre (It.) (*sem'-preh*). Always.

Sensibile (It.) (*sen-see'-bee-leh*), **Sensible** (Fr.) (*song-seebl*). **Nota sensibile,** the leading note. **Note sensible,** "sensitive" note.

Sensibilita (It.) (*sen-see-bee'-lee-tah*), **con.** With feeling.

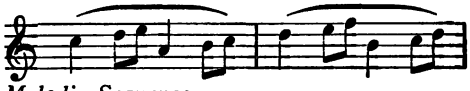
Sentito (It.) (*sen-tee'-to*), **Sentimento** (*sen-tee-men'-to*), **con.** With feeling; with sentiment.

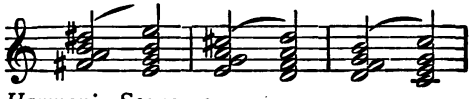
Senza (It.) (*sen-tza*). Without.

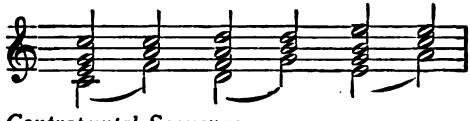
Septet, Septuor. A composition for seven solo voices or instruments.

Septole (Ger.). Septuplet; a group of seven.

Se piace (It.) (*seh pe-ah'-cheh*). "Please yourself." *Ad libitum.*

Sequence, Melodic. The repetition of a melodic phrase at regular intervals. **Harmonic Sequence,** the repetition of a harmonic progression at regular intervals. **Contrapuntal Sequence,** a succession of common chords with roots moving in a regular "pattern."

Melodic Sequence.



Harmonic Sequence.

Contrapuntal Sequence.

Seraphine. A free-reed instrument that preceded the harmonium.

Serenade, Sérénade (Fr.), **Serenata** (It.), **Ständchen** (Ger.). Lit., an evening song. The Italian form, Serenata, is also applied to an instrumental symphonic composition, and by Handel to his cantata "Acis and Galatea."

Sereno (It.) (*seh-reh'-no*). Serene; tranquil.

Serio (It.) (*seh-re-o*). Serious.

Serioso (It.) Gravely; seriously.

Serpent. A nearly obsolete instrument made of wood covered with leather, cup-shaped mouthpiece, finger-holes, and keys.

Service. A musical setting of the canticles, etc., of the Episcopal Church.

Sesqui-altera. A mixture-stop in the organ. In ancient musical nomenclature the following compounds with Sesqui were used:

Sesqui-nona, *i. e.,* the ratio of 9 to 10: minor whole tone.

Sesqui-octava, 8 to 9; major whole tone.
Sesqui-quinta, 5 to 6; minor third.
Sesqui-quarta, 4 to 5; major third.
Sesqui-tertia, 3 to 4; perfect fourth.
Sesqui-tone, a minor third.

Sestet. See *Sextet.*

Sestetto (It.). See *Sextet.*

Sestole. See *Sextuplet.*

Seule (Fr.) (*sool*). Alone.

Seventeenth. An organ-stop sounding the octave of the major 3d above the diapason; called also the tierce.

Seventh. An interval including seven letters. **Seventh Major,** seven letters and eleven half-tones, as C—B. **Seventh Minor,** seven letters and ten half-tones, as C—B♭. **Diminished Seventh,** seven letters and nine half-tones, as C♯—B♭.

Severamente (It.) (*seh-veh-rah-men'-teh*). Severely; strictly.

Severita (It.) (*seh-ver'-ee-ta*), **con.** With severity; exactness.

Sextet, Sestet, Sestetto (It.), **Sextuor** (Fr.). A composition for six solo voices or instruments.

Sextuplet. A group of six notes occupying the time of four.

Sfogato (It.) (*sfo-gah'-to*) [from *sfogare,* to evaporate]. A soprano voice of thin, light quality and unusually high range is called a soprano sfogato.

Sforzando (It.) (*sfortz-an'-do*) or **Sforzato,** abbreviated **Sf.** or **Sfz.** "Forced." A strong accent immediately followed by piano.

Shake. See *Trill.*

Sharp. The sign, ♯, which raises the pitch of a letter a half tone. Sharp is sometimes used in the sense of augmented, as sharp 6th for augmented 6th; popular name for the black keys of pianoforte and organ.

Sharp Mixture. A mixture with shrill-voiced pipes.

Shawm. See *Calamus.*

Shift. A change in the position of the left hand on the fingerboard of the violin; each shift is a fourth higher than the preceding one.

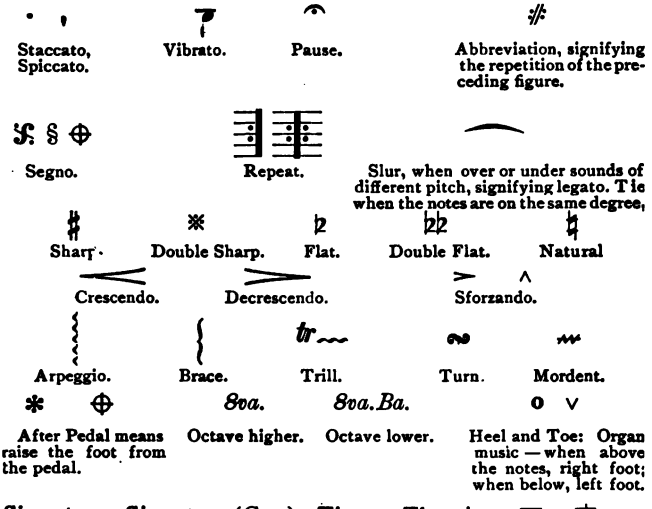
Si. (1) The note B in French, Italian, and Spanish. (2) The Italian impersonal pronoun, "one," or "they," as, *si piace*, "one" pleases, *i. e.*, as you please.

Siciliana (It.) (*see-cheel-ya'-nah*), **Sicilienne** (Fr.) (*see-see-lee-en*). A pastoral dance in slow time; slow movements, vocal or instrumental, are frequently called Sicilianas.

Side Drum. See *Drum*.

Siegeslied (Ger.) (*see'-ges-leed*). Song of victory.

Signs. (Only the most important are here given. Complete information may be obtained by consulting the "Embellishments of Music," by Russell.)



Signature, Signatur (Ger.), **Time.** The signs etc. **Key Signature,** the sharps or flats marked at the beginning of a part or piece.

Simile (It.) (*see-mee-leh*). The same; in the same way.

Sinfonia (It.), **Sinfonie** (Ger.), **Symphonie** (Fr.), **Symphony** [from Gr., *sumphonia*, a sounding together]. Originally had the same meaning that we attach to interval, *i. e.*, two simultaneous sounds. (1) By the early writers of Italian opera it was used in the modern sense of overture.

(2) The introduction to a song is still called the symphony. (3) The adaptation of the large forms of composition (sonata and rondo) to the orchestra.

Singend or **Singbar** (Ger.). Singing; cantabile.

Singhiozzando (It.) (*sin-ghee-otz-an'-do*). Sobbingly.

Singspiel (Ger.) (*sing-speel*). "Sing-play." Operetta; an opera without recitatives, the dialogue being spoken. "Der Freischütz," when first produced, was of this character, which may be considered as one of Germany's contributions to the development of the opera, the Italian operas from the beginning being largely composed of recitative. The "Singspiel" form has found its most congenial home and its best exponents in France.

Sinistra (It.). Left.

Sino, Abbr., **Sin.** (It.) (*see'-no*). As far as; used after D. C., or al 𝄋; as **al 𝄋, Sin' al fine,** go to the sign, then as far as "fine." **D. C. sin' al 𝄋,** from the beginning as far as the sign.

Sixteenth Note.

Sixth. An interval including six letters.

Sixth Major. Six letters, nine half-tones.

Sixth Minor. Six letters, eight half-tones. **Augmented Sixth,** six letters, ten half-tones. **Diminished Sixth,** six letters, seven half-tones.

Sixty-fourth Note.

Slancio (It.) (*slan'-che-o*), **con.** With impetuosity.

Slargando (It.) (*slar-gan'-do*). Widening; growing slower.

Slargandosi (It.) (*slar-gan-do'-see*). Slower.

Slentando (It.) (*slen-tan'-do*). Gradually slower.

Slide. (1) The movable tube of the trombone. (2) See *Portamento.*

Slur. ⁀ Legato sign. In vocal music signifies that all the notes it includes are to be sung to one syllable.

Smanioso (It.) (*sma-ne-o'-so*). Frantic; raging.

Smaniante (It.) (*sma-ne-an'-teh*). Frantically.

Sminuendo (It.) (*smin-oo-en'-do*), **Sminuito** (*smin-oo-ee'-to*), **Smorendo** (*smo-ren'-do*). Same as *Diminuendo.*

Smorzando (It.) (*smor-tsan'-do*). Lit., "smothering"; morendo.

Snare Drum. See *Drum.*

Soave (It.) (*so-a'-veh*). Sweet.

Soavemente (It.) (*so-a-veh-men'-teh*). Sweetly.

Sogetto (It.). Subject; theme of a fugue.

Sognando (It.) (*sone-yan'-do*). Dreaming; dreamily.

Sol. The note G in Italian, French, and Spanish; fifth Aretinian syllable.

Solenne (It.) (*so-len'-neh*). Solemn.

Solennemente (It.) (*so-len-neh-men'-teh*). Solemnly.

Solennita (It.) (*so-len'-nee-ta*), **con.** With solemnity.

Sol-fa (verb). To sing with the syllables.

Solfeggio (It.) (*solfed-jo*). (1) A vocal exercise. (2) Used by Bach as a name for certain short instrumental pieces.

Solmization. A method of learning to sing by the application of syllables to the scale. The earliest invention of this method of fixing the succession of sounds forming the scale in the memory is attributed to Guido of Arezzo (*ah-rets-o*), who used for this purpose the syllables ut, re, mi, fa, sol, la, having chanced to observe that these syllables—the first in the successive lines of a Latin hymn—were sung to six successive notes which formed a hexachord scale: C, D, E, F, G, A. There were seven hexachord scales, as follows: First began on G, 1st line bass staff; this was called the hexachordum durum (hard hexachord). Second began on C, a 4th higher. Third began on F, another 4th higher; in this scale B was flat; it was called the hexachordum molle (soft hexachord). Fourth, fifth, and sixth were respectively an octave higher than the first, second, and third, and the seventh was two octaves higher than the first. The first note of every scale was called *ut* (afterward changed to *do*), therefore from its inception "do" was "movable." Various modifications of these syllables have at different times been used for solmization. One extensively used at one time was the practice of using only four of them, viz., mi, fa, sol, la. These were so arranged that

mi always fell upon the third note in the tetrachord, for example, the scale of C was sol-faed thus:

It was owing to the difficulty and, to ancient ears, harshness of the skip from the *fa* of the lower tetrachord to the *mi* of the upper that the expression, "mi contra fa," came to have a proverbial meaning. This interval, called the tritone (three tones), was by the ancient theorists stigmatized as "tritonus diabolus est." New syllables have at different times been proposed; one scheme of which the syllables were bo, ce, di, ga, lo, ma, ni, was called bocedization; another with da, me, ni, po, hi, la, be, was called damenization. The only modifications and additions to the syllables that have been permanently adopted are those used by the "Tonic Sol-faists." See *Tonic Sol-fa.*

Solo (It.) (plural, **Soli**). Alone; a composition in which the principal part is taken by one voice or instrument. **Solo Parts** are those sung or played by single performers as distinguished from chorus or tutti passages.

Somma (It.). Utmost; as **Con somma espressione,** with the utmost expression.

Sonabile (It.) (*so-nah'-bee-leh*), **Sonante** (*so-nan'-teh*). Resonant; sounding; sonorous.

Sonare (It.) (*so-nah'-reh*). To sound; to play upon.

Sonata (It.) (*so-nah'-tah*). "Sound piece." (1) The highest development of musical form. (2) In modern use, an extended composition with several movements for pianoforte, or pianoforte in conjunction with one other instrument. A composition of this class for more than two instruments is called trio, quartet, etc.; for full orchestra, a symphony. The "form" of the sonata (see *Form*) has undergone many modifications since it was first adopted, about the beginning of the 17th century. At first it was applied indifferently to any instrumental piece, such, for example, as were commonly called "airs." Those written for the harpsichord or for viols were called "sonata da camera." Those for the organ (or frequently those for harpsichord or viols, if written in grave style), "sonata da chiesa" (church sonata).

The distinguishing characteristic of the modern sonata form is the possession of two themes in different keys (see Scheme in article *Form*). The gradual growth of this binary development may be traced in the works of Kuhnau, Scarlatti, Alberti, Durante, and others. The binary form was first definitely fixed by K. P. E. Bach. The only changes made since have been the immense development given to the form by Beethoven, and the adoption of other keys for the second theme.

Sonata di chiesa (It.) (*key-eh'-sa*). A church sonata; organ sonata.

Sonatilla (It.) (*so-na-til'-la*), **Sonatina** (It.) (*so-na-tee'-na*), **Sonatine** (Fr.) (*so-na-teen*). A short, easy, undeveloped sonata.

Song, Gesang, Lied (Ger.), **Chant** (Fr.), **Canto** (It.). (1) Originally a poem. (2) A musical setting of a poem, especially for one voice. (3) Folk-song (Ger., *Volkslied*). A simple air containing but one member, the words lyrical or narrative (if the poem is a lengthy narrative it is generally called a ballad). (4) Art songs contain several members, and in many cases, as in the songs of Schubert, Franz, Schumann, and others, rise to the highest plane of art expression. The Germans have a word, *durchkomponirt*, which is applied to songs every stanza of which has a separate musical setting, so designed as to exalt and emphasize the expression of the words.

Songs without words, Lieder ohne Worte (Ger.), **Chants sans paroles** (Fr.). A title invented by Mendelssohn and given by him to a set of pianoforte compositions. Songs for several voices are called part-songs. See *Part-Song*.

Sonoramente (It.). Sonorously.

Sonore (It.), **Sonoro** [from Lat., *sonus*, sound]. Sonorous; sounding.

Sonorita (It.) (*so-no'-ree-ta*), **con.** With resonance.

Sopra (It.). On; above; upon.

Soprano (It.), **Sopran** (Ger.), **Dessus** (Fr.) (*des-soo*). The female or boy's voice of the highest range.

Soprano Clef. C clef on the 1st line.

Soprano Sfogato (*sfo-gah'-to*). An unusually high light soprano.

Sordamente (It.). Veiled, dampened, muffled tone.

Sordino (It.) (*sor-dee'-no*). A mute; small instruments of metal, wood, etc., put on the bridge of the violin, etc., to deaden the tone. Pear- or cylinder-shaped mutes of wood, cardboard, or leather are put in the bell of the horn or trumpet with the same object. The use of sordino is indicated by **Con S.**, their removal by **Senza S.**

Sordo (It.). Mute; muffled. **Clarinetto sordo,** muted clarionet.

Sortita (It.) (*sor-tee'-ta*). "Going out." Concluding voluntary; first appearance of any character in an operatic performance.

Sospirando (It.) (*sos-pee-ran'-do*), **Sospiroso** (*sos-pee-ro'-so*), **Sospirante** (*sos-pee-ran'-teh*), **Sospirevole** (*sos-pee-reh'-vo-leh*) [from *sospiro,* a sigh]. Sighing; sobbing; mournful.

Sostenuto (It.) (*sos-teh-noo'-to*), **Sostenendo** (*sos-teh-nen'-do*). Sustained; without haste.

Sotto (It.). Below. **Sotto voce,** in an undertone.

Soubasse (Fr.) (*soo-bass*). A 32-foot organ pedal-stop.

Soubrette (Fr.) (*soo-bret*). A waiting maid; a minor female rôle in comic or comedy opera.

Sound-board. A thin sheet of spruce-pine, or fir, upon which the bridge that supports the strings of the pianoforte rests. The function of the sound-board is to increase the volume of the tone, which it does by taking up the vibration of the string. There are many unsolved problems in the relation which subsists between the string and the sound-board, as to the manner in which this amplification of the sound takes place. It is impossible to form a conception of the complications in the mode of vibration of the sound-board that must take place when, for example, a full chord is struck. Yet all these complications are not only simultaneous, but they obey the changing conditions of the most rapid execution with such swiftness and certainty that not a note is lost or a tone quality obscured.

Sound-box. The body of the violin, guitar, etc. The problems as to the function of the sound-box are even more complicated than those connected with the sound-board, as a sound-box is a combination of a sound-board and an

enclosed mass of air, the vibrations of which have an important bearing on the quality and intensity of the tone.

Sound-hole. The orifice or orifices in the upper part, called technically the "belly," of the violin, guitar, etc. In the violin family they are called F-holes, from their resemblance to the letter *f*

Sound-post. A slender, cylindrical, wooden prop between the belly and the back in instruments of the violin family, placed under the foot of the bridge on the side of the highest string.

Sourdine (Fr.) (*soor-deen*). See *Sordino.*

Spaces. The intervals between the lines of the staff or between the leger lines.

Spalla (It.). The shoulder. Used in the sentence, **Viola da spalla,** one of the viols in a "chest."

Spanischer Reiter (Ger). See *Spanisches Kreuz.*

Spanisches Kreuz (Ger.) (*spah-nish-es kroits*). Spanish cross; German name for double sharp ※.

Sparta (It.) (*spar-ta*), **Spartita** (*spar'-ti-ta*). A score. See *Partition.*

Spasshaft (Ger.). Jocose; merry; scherzando.

Spezzato (It.) (*spets-sa'-to*) [from *spezzare,* to break in pieces]. Divided; broken.

Spianato (It.) (*spe-a-nah'-to*). Leveled; tranquillo.

Spianto (It.) (*spe-an-to*). Level; smooth.

Spiccato (It.) (*spik-kah'-to*). Detached; pointed.

Spiel (Ger.) (*speel*). Play.

Spielart. Style; touch.

Spielbar. Playable; well adapted to the instrument.

Spieloper. Operetta; comic opera.

Spieltenor. Light tenor; comic opera tenor.

Spinet. The predecessor of the harpsichord, called also couched harp.

Spirito (It.) (*spee-ree-to*), **con, Spiritoso** (*spee-ree-to'-so*), **Spiritosamente** (*spee-ree-to-sa-men'-teh*). With spirit; spirited; lively; animated.

Spitzflöte, Spindelflöte (Ger.). An organ-stop of reed-like quality, 8-, 4-, or 2-foot pitch.

Squilla (It.) (*squil'-la*). Little bell.

Squillante (It.) (*squil-lan'-teh*). Bell-like; ringing.

Stabile (It.) (*stah-bee'-leh*). Firm; steady.

Stac. Abbreviation of Staccato.

Staccatissimo (It.) (*stac-cah-tis'-see-mo*). As detached as possible. The sign for staccatissimo is a pointed dot over the note .

Staccato (It.) (*stac-cah'-to*). Detached; cut off; separated.

Staff or **Stave.** The five lines with their enclosed spaces. Gregorian music is written on a staff of four lines.

Standard Pitch. See *Pitch.*

Ständchen (Ger.). See *Serenade.*

Stark (Ger.). Loud; strong.

Stave. See *Staff.*

Stem, Hals (Ger.), **Queue** (Fr.), **Gambo** (It.). The part of a note consisting of a vertical line; also called tail.

Stentato (It.) (*sten-tah'-to*), **Stentando** (*sten-tan'-do*) [from *stentare,* to labor]. A heavy emphasis combined with a dragging of the time.

Step. From one letter to the next; a degree. **Whole Step,** a whole tone; **Half Step,** half tone; **Chromatic Step,** chromatic half tone.

Sterbend (Ger.) (*stair-bent*). Dying; morendo.

Steso (It.) (*stay-so*). Extended. **Steso moto,** slow movement.

Stesso (It.) (*stes-so*). The same.

Sticcado (It.). Xylophone.

Stil (Ger.) (*steel*), **Stilo** (It.). Style; manner.

Stillgedacht (Ger.). Soft organ-stop with closed pipes; stopped diapason.

Stimmbildung. Voice formation; voice training.

Stimme (Ger.) (*stim'-meh*). (1) Voice. (2) Part. (3) Sound-post. (4) Organ-stop.

Stimmen (verb). To tune.

Stimmung. Pitch, tuning.

Stimmungsbild. "Voicing picture," *i. e.,* a short composition designed to "voice" or express some given mood or emotion, *e. g.,* "Warum," by Schumann.

Stinguendo (It.) (*stin-gwen'-do*) [from *stinguere,* to extinguish]. Fading away; becoming extinguished.

Stirato (It.) (*stee-rah'-to*), **Stiracchiato** (*stee-rak-ke-ah'-to*) [from *stirare,* to stretch]. Retarding the time.

Stop. (1) To press the finger on the string of violin, guitar, etc. **Double Stop,** pressing two strings at once. (2) (noun) A rank or set of organ-pipes. **Draw Stop,** the arrangement of levers by means of which the "wind" is admitted to the various ranks of pipes at will, called also register. **Foundation Stop,** one of 8-foot pitch. **Mutation Stop,** one sounding the major third or perfect fifth, or both, over the fundamental. **Solo Stop,** one with a tone quality suited to the rendition of melody.

Stracino (It.) (*strah-chee'-no*), **Stracicato** (*strah-chee-cah'-to*), **Stracicando** (*strah-chee-can'-do*), **Stracinando** (*strah-chee-nan'-do*). A drag, or slur; sliding from one note to another and at the same time slightly slackening the time.

Strain. Song, air, tune, or a part of one.

Strathspey. A Scotch dance in $\frac{4}{4}$ time.

Stravagante (It.) (*strah-vah-gan'-te*). Extravagant; fantastic.

Stravaganza (It.) (*strah-vah-gant'-sah*). A fantastic composition.

Streng (Ger.). Rigid; severe.

Strepito (It.) (*streh'-pee-to*), **con.** With noise; fury.

Strepitosamente (It.) (*streh-pee-to-sah-men'-teh*). Furiously.

Strepitoso (It.) (*streh-pee-to'-so*). Furious.

Stretta, Stretto (It.). "A throng." (1) Hurrying the time at the close. (2) In fugue, causing the voices to follow one another at less distance, so that the subject and answer are brought closer together.

Stridente (It.) (*stree-den'-teh*). Strident; noisy; impetuous.

String. Abbreviation for Stringendo.

String. Cords made of wire, catgut, or silk, used for musical instruments.

String Band. The violins, violas, violoncellos, and double bass, also spoken of collectively as the "strings" or the string quartet.

String Instruments. Those in which the tone is reproduced by the vibration of strings. They are classified as follows: 1st, strings plucked by the fingers—harp, guitar, etc.; 2d, strings struck by plectra—mandolin, zither, etc.; 3d, strings vibrated by means of a bow—violin, etc.; 4th, strings struck with hammers—pianoforte, dulcimer, etc.

String Quartet. A composition for two violins, viola, and violoncello.

String Quintet, Sextet, Septet, Octet are formed by combining the string instruments in various proportions.

Stringendo (It.) (*strin-jen'-do*). Hurrying the time.

Strisciando (It.) (*strish-e-an'-do*). Creeping; gliding.

Stromentato (It.). Instrumented; scored; orchestrated.

Stromento (It.) (*stro-men'-to*). Instrument.

Stromento di corda. String instrument.

Stromento di fiato or **di vento.** Wind instrument.

Stück (Ger.) (*stick*). A piece. **Concertstück,** concert piece. **Salonstück,** parlor piece.

Study, Étude (Fr.), **Studio** (It.). (1) A composition designed to facilitate the mastering of some special difficulty. (2) A name often given by modern writers to pieces analogous to the old toccata, *q. v.*

Stufe (Ger.) (*stoo'-feh*). A step; degree of the scale.

Stürmisch (Ger.). Stormy; furioso.

Suave (It.) (*soo-a'-veh*). Sweet.

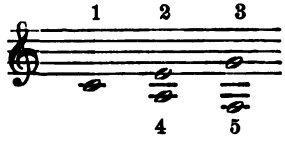
Suavemente (It.) (*soo-a-veh-men'-teh*). Sweetly.

Suavita (It.) (*soo-ah'-vee-ta*), **con.** With sweetness.

Sub-bass. An organ pedal-stop of 16- or 32-foot tone.

Sub-dominant. The 4th degree of the scale; not called sub-dominant because it is below the dominant, but because it is the same distance below the tonic that the dominant is above.

Sub-mediant. The 6th of the scale.



1. Tonic. 2. Mediant, *i. e.*, half-way to dominant. 3. Dominant. 4. Sub-mediant, *i. e.*, half-way to sub-dominant. 5. Sub-dominant.

Sub-octave. A coupler on the organ that pulls down the keys an octave below those struck.

Sub-principal. Open organ-stop, 32- and 16-foot pitch.

Sub-tonic. The leading note, 7th of the scale.

Subito (It.) (*soo-bee'-to*), **Subitamente.** Quickly. **Volti subito,** abbreviated **V. S.,** turn over quickly.

Subject. The theme of a fugue; any one of the themes of a sonata, rondo, etc.

Subordinate Chords. Those on the 2d, 3d, and 6th of the scale.

Suite (Fr.) (*sweet*). A set or series of movements. The suite originally consisted solely of dance tunes to which "airs" or movements, designated by the tempo terms, allegro, etc., were added. The classical suite contained: 1st, allemand; 2d, coranto; 3d, saraband; 4th, gigue, preceded by a prelude. Occasionally the gavotte, pavan, loure, minuet, etc., may be found with or in place of some of the above dances. According to the rule of the suite, all the movements had to be in the same key.

Suivez (Fr.) (*swee-vey*). Follow; a direction for the accompanist to follow the soloist.

Sujet (Fr.) (*soo-zhay*). Subject.

Sul, Sull, Sulla (It.). Upon; on; by; in violin music a passage to be played on a certain string is marked Sul E, or A, or D, or G, as the case may be.

Sul ponticello (It.). By the bridge; in violin playing, a direction to play with the bow close to the bridge.

Suonata. See *Sonata.*

Superfluous. Same as *Augmented.*

Super-octave. (1) An organ-stop of 2-foot pitch, same as fifteenth. (2) A coupler in the organ that pulls down the keys one octave above those struck.

Super-tonic. The 2d degree of the scale.

Super-dominant. The 6th degree of the scale.

Supplichevole (It.) (*sup-plee-kay'-vo-leh*), **Supplichevolmente** (*sup-plee-kay-vol-men'-teh*). Pleading; supplicating.

Suspension. Tying or prolonging a note from one chord into the following. See *Retardation.*

Süss (Ger.) (*sees*). Sweet.

Sussurando (It.) (*soos-soo-ran'-do*). Murmuring.

Sussurante (It.) (*soos-soo-ran'-teh*). Whisperingly.

Svegliato (It.) (*svehl-ya'-to*). Brisk; lively.

Svelto (It.) (*svel'-to*). Swift; quick; easy.

Swell Organ. A part of the organ enclosed within a box provided with shutters, which are opened and closed by a lever, called the swell-pedal, worked by the foot.

Symphony. See *Sinfonia.*

Symphonic. In the manner of a symphony.

Symphonic Ode. A combination of symphony and chorus, as Beethoven's Ninth Symphony, or Mendelssohn's Lobgesang.

Symphonic Poem. A modern name for an orchestral composition supposed to illustrate a poem or story.

Syncopation. A shifting of the accent, caused by tying a weak beat to a strong beat.

Syrinx. (1) Pandean Pipes, *q. v.* (2) Part of a hymn to Apollo sung in the Pythian games.

T

T. Abbreviation of Tasto, Tenor, Tempo, Tutti, Toe (in organ music).

Taballo (It.). Kettle-drum.

Tablature (Fr.) (*tab-lah-toor*), **Intavolatura** (It.), **Tablatur** (Ger.). An obsolete system of notation used for the lute principally; another form was used for the organ, harpsichord, etc.

Table (Fr.) (*tahbl*). The belly or sound-board.

Table Music. (1) Music intended to be sung by several people sitting around a table. (2) Music appropriate for entertainment during the pauses in the "serious" work of eating and drinking.

Tabor, Taboret, Tabret. A small drum, like a tambourine without the "jingles." It hung in front of the performer, who beat it with one hand and played a "pipe" or flageolet with the other.

Tacet (Lat.), **Tace** (It.) (*tah'-cheh*). Is silent, or be silent; signifies that the instrument thus marked is silent during the phrase or movement; as **Tromboni tacent,** the trombones are silent.

Tafelclavier (Ger.). Square pianoforte.

Tafelmusik. Table music.

Tail. (1) Stem of a note. (2) The piece of wood to which the strings of the violin, etc. are attached at the base of the instrument.

Taille (Fr.) (*tah-ee*). The tenor voice or part.

Takt (Ger.). Time, as **Im Takt,** a tempo; measure, as **Ein Takt,** one measure (or bar); beat, as **Auftakt,** up beat.

Taktmässig. In time.

Taktstrich. A bar (line, not measure).

Talon (Fr.). The "frog" or heel of the bow.

Tambour (Fr.). (1) A drum. (2) A drummer.

Tambour de basque. Tambourine.

Tamboura, Tambura (also **Pandora**). An Eastern species of the lute.

Tambourin (Fr.) (*tam-boo-rang*). (1) A tabor. (2) A French rustic dance.

Tambourine. A small variety of drum consisting of a hoop of wood or metal about two inches in depth, with a head of parchment. Small circular plates of metal called jingles are inserted in pairs in holes in the hoop, strung loosely on wires. The tambourine is held in the left hand and struck with the fingers or palm of the right hand; used to accompany dancing in Spain, Italy, and Southern France; occasionally used in the orchestra in ballet music. The "roll" is indicated thus The "jingle"

Tamburo (It.). Drum; side drum.

Tamburone (It.) (*tam-boo-ro'-neh*). The great drum.

Tam-tam. Gong.

Tändelnd (Ger.) (*tehn-delnd*). Playful.

Tangent. The brass pin in the action of the clavichord that was forced against the string when the key was struck.

Tantino (*tan-tee-no*), very little.

Tanto (It.). So much; as much. **Allegro non tanto,** not so fast; lit., "fast, not too much."

Tanz (Ger.) (*tants*). Dance.

Tanzlieder. Songs to accompany dancing. See *Ballad.*

Tanzstücke. Dancing pieces.

Tanzweisen. Dancing tunes.

Tarantella (It.), **Tarantelle** (Fr.). A rapid dance in $\frac{6}{8}$ time; the name is derived from *tarantula* (the poisonous spider). The dance is popularly believed to be a remedy for the bite of this insect.

Tardamente (It.) (*tar-dah-men'-teh*). Slowly.

Tardando (It.) (*tar-dan'-do*). Slowing; retarding.

Tardato (It.) (*tar-dah'-to*). Made slower.

Tardo (It.) (*tar'-do*). Slow; dragging.

Tartini Tone. An undertone produced by the simultaneous vibration of two strings, etc., first observed by Tartini, the violinist. Called also a differential tone.

Tastatur (Ger.) (*tas-tah-toor*). **Tastatura** (It.) (*tas-tah-too'-ra*). Keyboard.

Taste (Ger.) (*tas'-teh*). A pianoforte or organ key; pedal key.

Tastenbrett (Ger.), **Tastenleiter.** Keyboard.

Tastiera (It.) (*tas-tee-eh'-ra*). Fingerboard of violin, guitar, etc. **Sulla Tastiera,** a direction in violin music to play with the bow near the fingerboard—the opposite of *Sul ponticello, q. v.*

Tasto (It.). A "touch." (1) A key. (2) A fret. (3) Touch. (4) Fingerboard. The preceding words from *Tastatur* are all derived from *Tasto.*

Tasto Solo. Literally, "key alone," *i. e.,* one key or note at a time. A direction in figured bass that the notes are to be played without chords, *i. e.,* unison or octaves.

Tattoo or **Taptoo.** The drumbeat ordering soldiers to retire for the night.

Technic, Technik (Ger.), **Technique** (Fr.). The purely mechanical part of playing or singing.

Technicon. A mechanism for strengthening the fingers and increasing their flexibility.

Techniphone. See *Virgil Clavier.*

Tedesco or **Tedesca, alla** (It.). In German style.

Tema (It.) (*teh'-mah*). Theme; subject; melody.

Temperament. The division of the octave. **Equal Temperament.** The modern system of tuning divides the octave into twelve equal parts, called semitones. **Unequal Temperament** (which was formerly used for all keyed instruments, and retained until quite recently for the organ) tuned the natural notes true, and distributed the superfluous interval among the "black" keys. The discovery of the art of equally tempering the scale lies at the foundation of modern music. Without it, the sudden excursions into remote keys would be impossible. Although we have lost something in purity of intonation, the loss is more than made up in the gain of twelve keys, all equally well in tune. Some enthusiasts, generally acousticians, express great dissatisfaction with our modern scale. A sufficient reply is, that the scale that satisfied the ears of, and made possible the music of the great writers from Bach to Beethoven, must of necessity be the best musical scale.

Tempestosamente (It.) (*tem-pes-to'-sa-men'-teh*). Impetuously.

Tempestoso (It.) (*tem-pes-to'-so*). Tempestuous.

Tempête (Fr.) (*tam-peht*). Tempest. A French dance—formerly fashionable—resembling a quadrille.

Tempo (It.). Time. "Tempo" is universally used to signify "rate of movement."

Tempo Indications—

Slow	Largo, Grave, Lento, Adagio.	Moderate	Andante, Moderato, Commodo.
Fast	Allegro, Presto.		

Words used to modify the above: *Poco*, a little. Before a word meaning *slow*, signifies an *increase* of speed, as *poco lento*, a little slow; before a word meaning *fast*, it signifies a *decrease* of speed, as *poco allegro*, a little fast. *Piu*, more. Before a word meaning *slow*, signifies a *decrease* of speed, as *piu lento*, slower; before a word meaning *fast*, it signifies an *increase* of speed, as *piu allegro*, faster. *Assai*, very. After a word meaning *slow*, decreases the speed, as *adagio assai*, very slow; after a word meaning *fast*, increases the speed, as *allegro assai*. *Molto*, much; has the same meaning as *assai*.

THE DIMINUTIVE *Etto*

Slow { Larghetto, a little faster than Largo.
Adagietta, a little faster than Adagio.

Fast, Allegretto, a little slower than Allegro.

THE SUPERLATIVE *Issimo*

Slow { Larghissimo, Lentissimo, Adagissimo, } As slow as possible.

Fast { Allegrissimo, Prestissimo, } Fast as possible.

THE DIMINUTIVE *Ino*

slow, Andantino, faster than Andante.

Andante means "going" [from *andare*, to go], therefore Andantino means "going a little." A large number of words are used in conjunction with the tempo indications that refer more to the manner or style of the performance than to the speed, as Appassionata, with passion; Vivace, with life.

The majority of these words are preceded by con, with; as

Con brio . . .	with vigor,	After words meaning fast.
Con calore . .	with warmth,	
Con fuoco . .	with fire,	
Con moto, etc. .	with motion,	
Con espressione .	with expression	After words meaning slow.
Con dolcezza .	with sweetness,	
Con dolore . .	with sadness,	
Con tristezza .	with sorrow,	

Tempo commodo. Convenient; easy movement.

Tempo di ballo. Dance time.

Tempo giusto. Strict; exact time.

Tempo marcia. March time.

Tempo ordinario. Ordinary; usual.

Tempo primo. First time, used after a ritard. or accel. to indicate a return to the original time.

Tempo rubato. See *Rubato.*

Tempo wie vorher (Ger.). Same as *Tempo primo.*

Temps (Fr.) (*tam*). (1) Time. (2) Beat.

Temps faible or **levé.** Weak beat; up beat.

Temps fort or **frappé.** Strong beat; down beat.

Tendrement (Fr.) (*tondr-mong*). Tenderly.

Tenendo il canto (It.). Sustaining the melody.

Teneramente (It.) (*teh-neh-ra-men'-teh*). Tenderly; delicately.

Tenerezza (It.) (*teh-neh-ret'-za*), **con.** With tenderness, delicacy.

Tenero (It.) (*teh'-neh-ro*). Tender; delicate.

Tenor, Tenore (It.), **Taille** or **Ténor** (Fr.). (1) The highest natural male voice. (2) In the old system of music, the cantus or plain song. (3) A common name for the viola. The word tenor is supposed to be derived from Lat., *teneo,* to hold, as it *held* the melody.

Tenor Clef. C clef on 4th line.

Tenor Violin. Viola.

Tenore buffo. A comic tenor singer.

Tenore di grazia. A "smooth-singing" tenor singer.

Tenore leggiero. A light tenor singer.

Tenore robusto. A vigorous, strong tenor singer.

Tenorino (It.) (*ten-o-ree'-no*). "Little tenor." Falsetto tenor.

Tenorist. A tenor singer; also viola player.

Tenoroon. (1) See *Oboe di caccia.* (2) Any organ-stop of 8-foot tone that does not go below middle C.

Tenuto (It.) (*teh-noo'-to*). Abbreviated **Ten.** Hold; a direction to sustain the notes for their full value. Sign 𝄐

Tepidita (It.) (*teh-pee'-dee-ta*), **con.** With indifference.

Tepiditamente (It.) (*teh-pee-dee-ta-men'-teh*). Coldly; lukewarmly.

Tercet (Fr.) (*tehr-say*). A triplet.

Ternary Form. Rondo with three themes.

Ternary Measure. Simple triple time.

Tertian. A two-rank stop, sounding the major 3d and 5th in the third octave above the fundamental.

Terz (Ger.) (*terts*), (It.) **Terza.** Third.

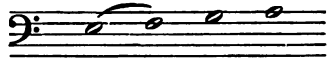
Terzetto (It.) (*tert-set'-to*). A vocal trio.

Terzflöte (Ger.). (1) A flute sounding a 3d above the written notes. (2) An organ-stop sounding the major 3d in third octave.

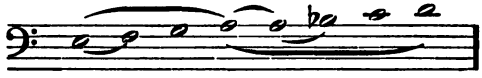
Tessitura (It.) (*tes-see-tu'-rah*). Tèxture. The general range of the voice included in a given song, etc.

Testo (It.) (*tehs'-to*). Text. (1) The "words" of any vocal composition. (2) The theme or subject.

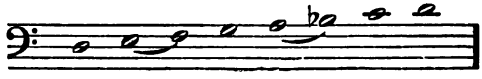
Tetrachord [from Gr., *tetra, chordon*]. Four strings; hence, a succession of four sounds. The tetrachord always consists of two whole tones and one half-tone. These intervals may be arranged in three ways. The oldest arrangement, called the Pythagorean tetrachord, began with the half-tone, thus:



It is generally supposed that the original four-string lyre (called the tetrachordon) was tuned to these sounds. The addition of another tetrachord, beginning with the highest note of this one, gives the scale of the heptachord, or seven-string lyre, thus:



This is called the scale of conjunct tetrachords, the A being the note common to both. The addition of a note *below* this scale, thus:



gives the original octave scale of the lyre. This scale is the normal Greek scale, called the Dorian. It is doubtless the origin of the modern minor scale. The tetrachord known as Hucbald's had the half-tone in the middle, thus: D E F G.

The *Hexachord scales* (*q. v.*) were formed from the tetrachord by adding one letter above and one below, thus:

C D E F G A.

In the modern major scale the half-tone lies between the third and fourth letters of the tetrachord, thus: C D E F, and the scale consists of two of these tetrachords separated by a whole tone.

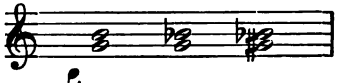
Tetrachordal System. The original name of the *Tonic Sol-fa, q. v.*

Theil or **Teil** (Ger.). A part (portion, not "voice").

Theme, Thème (Fr.) (*tehm*), **Thema** (Ger.) (*teh-ma*). The subject of a fugue; one of the subjects of a sonata or rondo. The subject of a set of variations. The "cantus" to which counterpoint is added.

Theorbo, Théorbe (Fr.). A large variety of lute.

Third. An interval including three letters, and, if major, two whole tones; if minor, three half-tones; if diminished, two half-tones:



Thirty-second Note

Thorough Bass, Figured Bass, Continued Bass. A system of musical short-hand originally; now used as a means of teaching harmony.

Threnody [Gr. *threnos*]. A song of mourning; dirge.

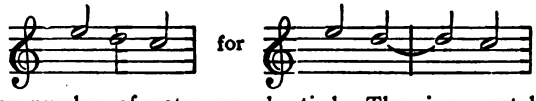
Thumb Position. Violoncello music; sign , the thumb is laid across the strings, making a temporary bridge.

Tibia (Lat.). The "shinbone." Latin name for the flute, which was originally made from the bone, the name of which it bears.

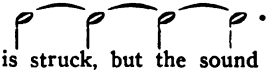
Tibia Utricularis. Bagpipe.

Tibicen (Lat.). A flute player.

Tie, Fascia (It.), **Bindebogen** (Ger.), **Liaison** (Fr.). A curved line joining two notes on the same degree. The first note is sounded, the second is "held." In old editions, in place of the tie, it was customary to write a single note on the bar-line, equal in value to the two notes that in modern practice are tied. Thus:



Any number of notes may be tied. The sign must be repeated for each one, thus:



The first note is struck, but the sound is prolonged until the time value of all has expired.

Tief (Ger.). Deep; low.

Tierce. (1) A third. (2) An organ-stop. See *Terz.*

Tierce de picardie (Fr.). The major 3d in place of the minor in the final chord of a piece in the minor key. At one time this manner of ending was the rule.

Tierce Position. A common chord with root in bass and third at top.

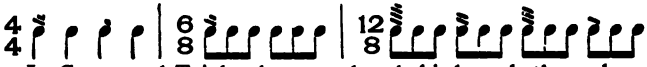
Timbale (Fr.), **Timballo** (It.). Kettle-drum.

Timbre (Fr.) (*tambr*). Quality of tone. In German *Klangfarbe,* for which *Clangtint* has been proposed as an English equivalent.

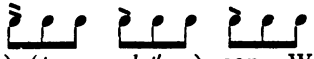
Timbrel. Tambourine.

Time. (1) The division of music into portions marked by the regular return of an accent. All varieties of time are founded on two units—the Binary = 1 2, and Ternary = 1 2 3. Time signatures for the most part are formed from figures written like fractions, the upper figure giving the rhythmic units and the number of times the value of the note indicated by the lower figure occurs in the measure. Time is Simple Binary when the upper figure is 2; Simple Ternary, when the upper figure is 3. Compound times are formed by adding together two or more of the time units.

When the number of accents resulting from this combination are *even,* it is called Compound Common time; when they are odd, Compound Triple time. Simple Duple time is indicated by this sign ¢. As now used, it always means the value of a whole note in the measure, and is called Alla Capella time. Like all duple times, it must have but one accent in the measure, no matter how the time value of the measure may be divided. The first compound of Duple time, viz., $\frac{4}{4}$ time, is often marked C and is called Common time, under the impression that the sign is the letter C, whereas it is the old sign for Imperfect time, viz., a broken circle, and originally meant two beats in the measure. Three beats was called Perfect time; the sign was O. With the exception of the times with 4 for the upper figure, all the compound times are multiples of the ternary unit, as $\frac{6}{8}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{4}$, $\frac{12}{8}$, $\frac{12}{16}$, etc., Compound Common; $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$, Compound Triple. The accents in compound times are determined by the number of units in the measure. The first is the strongest, third next, the second is weak, the fourth weaker.



In Compound Triple, the second and third are both weak.



Timidezza (It.) (*tee-mee-det'-za*), **con.** With timidity.

Timorosamente (It.) (*tee-mo-ro-sa-men'-teh*). Timorously.

Timoroso (It.) (*tee-mo-ro'-so*). Timorous; hesitating.

Timpani (It.) (*tim'-pa-nee*). Kettle-drums. Abbreviated **Timp.**

Timpanista (It.). Player on the kettle-drums.

Tirade (Fr.) (*tee-rad*). A rapid run or scale passage.

Tirasse (Fr.) (*tee-rass*). A pedal keyboard that "draws down" the manual keys.

Tirata (It.) (*tee-rah'-tah*). See *Tirade.*

Tirato (It.), **Tiré** (Fr.) (*tee-reh*). "Drawn" bow, *i. e.,* down bow.

Toccata (It.) (*tok-kah'-tah*) [touched, from *toccare,* to touch]. (1) A prelude or overture. (2) A brilliant com-

position resembling somewhat the modern "Étude" for piano or organ.

Toccatina (It.) (*tok-kah-tee'-nah*). A little toccata.

Toccato (It.). A bass trumpet part.

Todtenmarsch (Ger.) (*tote'-ten marsh*). Funeral march.

Ton (Ger.), **Ton** (Fr.). Tone; sound; pitch; scale.

Tonal Fugue. A fugue in which the answer is slightly changed to avoid modulation.

Tonality. Character or quality of tone; key.

Tonart (Ger.). Key.

Tonbildung. Tone production.

Tondichter. Tone poet.

Tondichtung. Tone poem.

Tone. (1) Sound. (2) Quality of sound. (3) Interval of major second. (4) A Gregorian chant.

Tongue. (1) See *Reed.* (2) (verb) To interrupt the sound of a wind instrument by raising and lowering the tip of the tongue, as in the act of pronouncing the letter T. **Double-tonguing** is produced by a like action of the tip and the middle of the tongue; **Triple-tonguing,** by the tip, the middle, and the tip.

Tonkunst. Tone art; music.

Tonkünstler. Composer; artist in tone.

Tonic. The keynote of a scale, whether major or minor.

Tonic Chord. The common chord of which the tonic is the root.

Tonic Section. Part of a piece in the tonic key; in rondo the chief theme, in sonata allegro the return of themes.

Tonic Sol-fa. A system of musical notation in which the syllables doh, ray, me, fah, soh, lah, te, with certain modifications, are used in place of notes, staff, clefs, and all the ordinary characters of musical notation. The Tonic Sol-fa is based on the assumption, amply proved by experience, that the mental association between a succession of sounds and a succession of syllables helps materially to fix the former succession in the memory. The principle of the Tonic Sol-fa system is as old as the time of Guido; the modern development of it originated with Miss Sarah

Ann Glover, of Norwich, England, in 1812, and was perfected by the Rev. John Curwen about thirty years later.

Tonleiter. Tone ladder; scale.

Tonsetzer. Composer; tone setter.

Tonstück. Tone piece; composition.

Tonstufe. Tone step; a degree in the scale.

Tostamente (It.) (*tos-tah-men'-teh*). Quickly.

Tostissimo (It.) (*tos-tis'-see-mo*), **Tostissamamente** (*tos-tis-sah-mah-men'-teh*). Fast as possible.

Tosto (It.). Quick. **Piu tosto,** faster.

Touch. (1) The resistance of the keys of the pianoforte or organ. (2) The manner in which a player strikes the keys.

Touche (Fr.) (*toosh*). Digital; key; fret; fingerboard.

Toucher (Fr.) (*too-shay*). To "touch"; play the pianoforte.

Toujours (Fr.) (*too-zhoor*). Always; as, Toujours piano, always soft.

Tradotto (It.) (*trah-dot'-to*). Transcribed; arranged.

Tragen der Stimme (Ger.). Carrying of the voice. See *Portamento.*

Trainé (Fr.) (*tray-nay*). Slurred; legato.

Trait (Fr.) (*tray*). A run; passage; sequence.

Tranquillamente (It.). Quietly; composedly.

Tranquillita, con (It.). With tranquillity.

Tranquillo (It.). Tranquil; quiet.

Transcription. The arrangement of a vocal composition for an instrument, or of a composition for some instrument for another.

Transient Modulation. A short excursion into a non-related key.

Transition. (1) An abrupt modulation. (2) The connecting passages between the themes of a rondo or sonata.

Transpose. To change the key of a composition to one higher or lower.

Transposing Instruments. Instruments whose sounds do not correspond with the written notes; as horns, clarionets, trumpets, etc.

Transverse Flute. See *Flute.*

Trascinando (It.) (*trah-shee-nan'-do*). Dragging; retarding.

Trattenuto (It.) (*trat-teh-noo'-to*). Held back; retarded.

Trauermarsch (Ger.). Funeral march.

Traurig (Ger.) (*trou'-rig*). Mournful; sad.

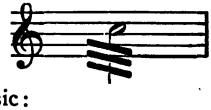
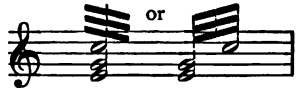
Traversflöte (Ger.). See *Flute.*

Tre (It.) (tray). Three.

Tre corde. Three strings, used in pianoforte music to signify a release of the una-corda pedal.

Treble. (1) The highest part in vocal music for mixed or female voices. (2) The G clef on second line. (3) The first violin in quartet, and the flute, oboe, and clarinet in the orchestra generally.

Treibend (Ger.). Hastening; accelerando.

Tremando (It.) (*treh-man'-do*), **Tremolando** (It.) (*treh-mo-lan'-do*), **Tremolo** (It.) (*treh'-mo-lo*). Abbreviation **Trem.** The rapid reiteration of a note or chord. In music for string instruments written thus:

In pianoforte music:

Tremoloso (It.) (*treh-mo-lo'-so*). Tremulously.

Tremulant, Tremolante (It.), **Tremblant** (Fr.) (*trom-blont*). A mechanism in the organ that causes the sound to waver.

Tremulieren (Ger.). To trill or to sing. See *Vibrato.*

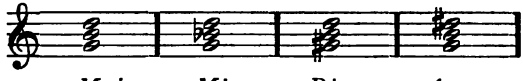
Trenchmore. An old English dance in $\frac{6}{8}$ time.

Trenise (Fr.). A figure in the quadrille.

Très (Fr.) (*tray*). Very; as, **Très vite,** very fast.

Triad. A chord of three sounds; a common chord, consisting of root, 3d major or minor, and 5th. If the 5th is dimin-

ished, it is called a diminished triad; if augmented, an augmented triad.

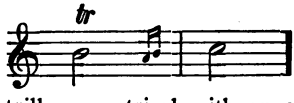


Maj. *Min.* *Dim.* *Aug.*

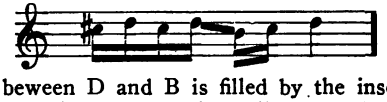
Triangle. A pulsatile instrument, consisting of a steel rod bent into an equilateral triangle. Struck with a small steel rod, it gives a very clear penetrating sound.

Trill, Trillo (It,). **Trille** (Fr.), **Triller** (Ger.). The trill, or shake, is the rapid iteration of the written note and the note above, indicated by the sign, *tr*_____ The trill continues to the end of the waved line. The oldest form or trillo was a mere repetition of a tone. The oldest form of the modern shake was held to be derived from appoggiaturas and their resolutions. Until the time of Beethoven, the trill beginning with upper auxiliary note was most generally used. However, the present method of beginning with the principal tone was gradually gaining the attention of writers.

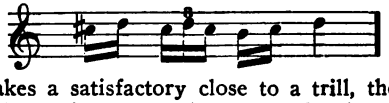
The trill is generally finished with a turn. The after-turn is usually written out at the close of the trill, but whether or not this be so, the trill is not complete without this closing beat:



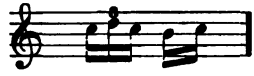
To make the trill symmetrical with an after-turn, an additional tone is inserted, just before the close, otherwise there will be a break between the last and the next to the last beats; thus:



This gap beween D and B is filled by the insertion of an additional principal tone, which will make the next to the last beat contain three tones (a triplet); thus:



This makes a satisfactory close to a trill, the two beats (five notes) making a complete turn of quintuplet form.

Many writers call this (quintuplet) the turn of the trill, but properly speaking the after-turn of the trill is only the last beat, the triplet preceding being a real part of the trill. From this it will be seen that the beats of a trill may be either twofold or threefold, and the smallest complete trill, according with the modern acceptation of the correct form of the embellishment, would be with two beats, five notes; thus:

The rapidity of a trill is reckoned by the number of beats, not by the number of tones, sounded within a given note's time. The trill upon a long note has no positive number of beats, this being decided, in case there is no particular accompanying figure, by the character of the composition and also measurably by the ability of the interpreter. The after-turn, however, should always be played in the same time as the trill, regardless of the size of note used for its representation in the notation.

Trinklied (Ger.). Drinking song.

Trio (It.) (*tree-o*). (1) A composition for three voices or instruments. (2) One of the parts of a minuet or march, etc. The origin of its application is very uncertain.

Triole (Ger.), **Triolet** (Fr.). A triplet.

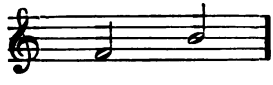
Triomphale (*tree-om-fal*), **Triomphant** (Fr.) (*tri-om-font*), **Trionfale** (*tree-on-fah'-leh*), **Trionfante** (It.) (*tree-on-fan'-teh*). Triumphant; triumphal.

Triple Counterpoint. One so contrived that the three parts may change places, each one serving as bass, middle, or upper part.

Triplet, Triole (Ger.), **Triolet** (Fr.), **Tripla** (It.), or **Tripola.** Three notes played in the time of two of the same value.

Triple Time. See *Time.*

Tristezza (It.) (*tris-tet'-sa*), **con.** With sadness; sadly.

Tritone [Lat., *tritonus,* three tones], **Triton** (Fr.), **Tritono** (It.). The interval of the augmented 4th, as:

Trois (Fr.) (*tro-a*). Three.

Trois temps. Triple time.

Troll [from Ger., *trollen*, to roll about]. (1) (verb) To sing a catch or round. (2) (noun) A catch or round.

Tromba (It.). Trumpet; a brass instrument of piercing, brilliant tone quality.

Tromba marina (It.). Marine trumpet.

Trombetta (It.). A small trumpet.

Trombone, Posaune (Ger.). (1) A brass instrument with a sliding tube, by means of which the pitch may be varied. Three trombones are used in the modern orchestra, viz., alto, tenor, and bass. A smaller trombone formerly used was called the Descant Trombone. (2) A reed stop of 8-, 16-, or 32-foot pitch in the organ.

Trommel (Ger.). Drum.

Trompe (Fr.). Hunting horn.

Trompe de bearn. Jew's-harp.

Trompette (Fr.). Trumpet.

Troppo (It.). Too much. **Allegro non troppo,** "Allegro," not too much.

Troubadour, Trouvère (Fr.), **Trovatore** (It.). The poet musicians of the eleventh century, in southern France, Italy, and Spain. The troubadours originated in Provence. From thence their "gentle art," or "gay science," as it was called, spread over Europe.

Trübe (Ger.) (*tree'-beh*). Gloomy; dismal.

Trumpet. See *Tromba.*

Tuba (Lat.). (1) Trumpet. (2) A bass instrument of the saxhorn family, frequently used with, or in place of, the bass trombone.

Tuba mirabiles (Lat.). Tuba "wonderful." A reed-stop in the organ with heavy wind pressure, 8- or 16-foot tone.

Tumultuoso (It.) (*too-mul-too-o'-so*). Agitated; tumultuous.

Tune. (1) Air; melody. (2) Just intonation.

Tuner. One who adjusts the sounds of an instrument to the standard and relative pitch.

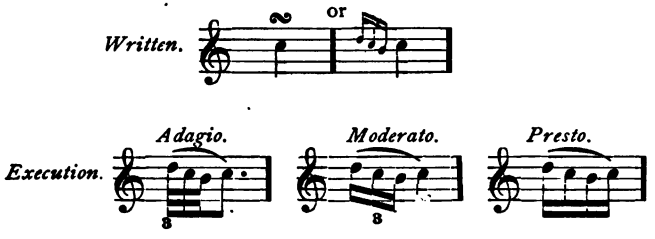
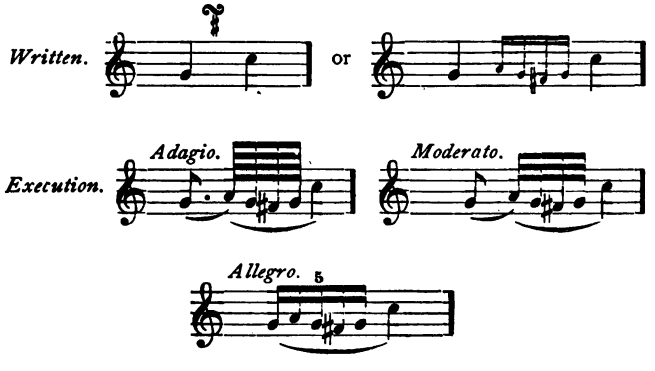
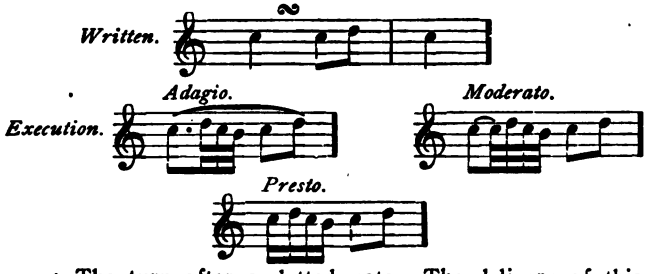
Tuono (It.). (1) Sound. (2) Mode.

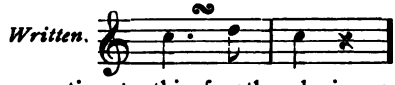
Turca, alla (It.). In the Turkish manner.

Turkish Music or **Janissary Music.** Drums, cymbals, gongs, etc., to produce noise.

Turn. (Abridged from Russell's "Embellishments of Music.")

The Turn partakes in its delivery somewhat of the character of the composition in which it appears, and should be played (or sung), according to Louis Köhler, broad in slow tempo, light and flowing in brighter movements, and always legato. It may be broadly divided into four classes:

1. The symbol ∾ placed over the note ( ), or the note preceded by the embellishment written in full.

2. A turn between two notes on different degrees (or four small notes between).

3. A turn between two notes of similar pitch.

4. The turn after a dotted note. The delivery of this turn is the same as the third class in its effect, since the dot is simply another way of writing a second similar note.



An exception to this fourth rule is made if the dotted note with turn directly precedes a close (possibly forming part of the cadence) and is followed by two notes of equal value leading up or down to the closing notes of the phrase.

Tutta (It.). **All. Con tutta forza.** With full power.

Tutti (It.) (*too-tee*). In scores, a notification to all the performers and singers to take part.

Tuyau (Fr.). Pipe.

Tuyau d'orgue. Organ pipe.

Tuyau à anche. Reed pipe.

Tuyau à bouche. Flue pipe.

Twelfth. An organ stop sounding the 12th above the diapason.

Tympani. See *Timpani.*

Tyrolienne (Fr.) (*tee-rol-yen*). (1) A Tyrolese song for dancing. (2) Tyrolese song with yodel.

U

U. C. Abbreviation of Una corda, one string.

Übergang (Ger.) (*e'-ber-gangk*). Passage; transition; modulation.

Übung (Ger.) (*e'-boonk*). Exercise; study; practice.

Uguale (It.) (*oo-gwah'-leh*). Equal.

Ugualmente (It.) (*oo-gwahl-men'-teh*). Equally; evenly.

Umfang (Ger.) (*oom-fangk*). Compass.

Umore (It.) (*oo-mo'-reh*), **con.** With humor.

Umstimmung (Ger.) (*oom-stim-moonk*). The change of the pitch of a brass instrument by the addition or change of "crooks"; the change of the pitch of kettle-drums.

Un (It.) (*oon*), **Una** (*oo'-nah*), **Uno** (*oo'-no*). One; as, **Una voce,** one voice.

Un or **Une** (Fr.) (*ong, oon*). One.

Unda maris (Lat.). "Wave of the sea." The vox celestis, an organ-stop, 8-foot pitch, with a tremulous tone.

Unessential Dissonances. Those that occur by suspension, the essential dissonances being the 7th and 9th, and, according to some authorities, the 11th and 13th over the dominant.

Unessential Notes. Passing and changing notes.

Ungarisch (Ger.). Hungarian.

Ungeduldig (Ger.). Impatiently.

Ungestüm (Ger.). Impetuous; con impeto.

Unison. Sounds consisting of the same number of vibrations per second. The term "unison passage" is applied to vocal or instrumental parts in the octave also.

Unisono (It.) (*oo-nee-so-no*). Unison.

Unisson (Fr.) (*oo-nis-song*). Unison.

Un pòcò (It.). A little.

Un pochino (It.) (*po-kee'-no*), **Un pochettino** (*po-ket-tee'-no*). A very little.

Unruhig (Ger.) (*oon-roo'-ig*). Restless.

Unschuldig (Ger.) (*oon-shool-dig*). Innocent.

Up bow. In violin playing, the motion of the bow from the point to the nut. The sign is $\vee$; the down bow $\mid$ $\mid$.

Ut (Fr.) (*oot*). The note C; the first of the Aretinian syllables, changed in Italy to *do*, a better vowel sound for solfeggio.

Ut (Lat.). As; like. **Ut supra,** as before.

V

V. Abbreviation of Violino, Voce, Volta.

V-cello. Abbreviation of Violoncello.

Vla. Abbreviation of Viola.

Va (It.). Go; as, **Va crescendo,** go on getting louder.

Vacillando (It.) (*vat-chil-lan'-do*). "Vacillating." A direction to play without strict regard to time.

Vago (It.). Vague; dreamy.

Valse (Fr.) (*vals*), **Valce** (It.) (*val-cheh*). Waltz; a dance of German origin in $\frac{3}{4}$ time.

Valse à deux temps (Fr.) (*doo tomp*). A species of waltz with two steps to each measure.

Value. The value of a note or rest is its relative duration, the standard being the whole note or rest, which may be divided into half, quarter, eighth, sixteenth, thirty-second notes, etc. The value of a note is increased one-half by placing a dot after it; a second dot adds to its value an amount equal to half that of the first. The absolute value of a note depends upon the tempo, *i. e.,* rate of movement of the piece in which it occurs.

Valve. See *Piston.*

Variante (Fr.) (*vah-ree-ongt*). A variant; other reading.

Variations, Variationen (Ger.) (*fah-ri-e-a-tse-o'-nen*), **Variazioni** (It.) (*va-rec-at-zee-o'-nee*). Melodic, rhythmic, and harmonic modifications of a simple theme, each one more elaborate than the last.

Varie (Fr.) (*vah-rée*), **Variato** (It.) (*var-ya'-to*). Varied; with variations.

Varsovienne (Fr.) (*var-so-vee-en*), **Varsovianna** (It.) (*var-so-vee-an'-na*). A dance in $\frac{3}{4}$ time resembling the mazurka, invented in France.

Vaudeville (Fr.) (*vode-veel*). A light operetta consisting of dialogue interspersed with songs; the name is said to come from Vaux de Vire in Normandy.

Veemente (It.) (*veh-eh-men'-teh*). Vehement; forceful.

Veemenza (It.) (*veh-eh-men'-tza*), **con.** With vehemence.

Velato (It.) (*veh-lah'-to*), **Voce velato,** a veiled voice, *i. e.,* lacking in clearness and resonance.

Vellutata (It.) (*vel-loo-tah'-tah*). Velvety; smooth.

Veloce (It.) (*veh-lo'-cheh*). Rapid; swift.

Velocissimamente (It.) (*veh-lo-chis-see-ma-men'-teh*). Very swiftly.

Velocissimente (It.) (*veh-lo-chis-see-men'-teh*). Swiftly.

Velocita (It.) (*veh-lo'-chee-tah*), **con.** With rapidity.

Ventage. The holes in the tubes of wind instruments, the opening or closing of which by the finger-tip or by valves worked by keys alters the pitch by varying the sounding length of the tube.

Ventil. (1) Valve; piston. (2) In the organ a contrivance for cutting off the wind from a part of the organ.

Venusto (It.) (*veh-noos'-to*). Graceful; fine.

Veränderungen (Ger.) (*fer-an'-de-roong-en*). Variations.

Vergnügt (Ger.) (*fehr-gneegt'*). Pleasant; cheerful.

Verhallend (Ger.). See *Morendo.*

Verlöschend (Ger.) (*fehr-lesh'-end*). See *Morendo.*

Vermittelungsatz (Ger.) (*fehr-mit'-tel-oonk-sotz*). A subsidiary part; episode in sonata, etc.

Verschiebung (Ger.) (*fehr-shee'-boonk*), **mit.** Use "soft pedal."

Verschwindend (Ger.) (*fehr-shwin'-dend*). Dying away.

Versetzung (Ger.) (*fehr-set'-soonk*). Transposition.

Verspätung (Ger.) (*fehr-spay'-toonk*), **Verweilend** (*fehr-wei'-lent*), **Verzögernd** (*fehr-tseh'-gernt*). Delaying; retarding.

Verve (Fr.) (*vehrv*). Spirit. **Avec verve,** with spirit.

Verzweiflungsvoll (Ger.) (*fehr-tsvy'-floonks-foll*). Lit., full of desperation. Despairingly.

Vezzoso (It.) (*vets-so'-so*), **Vezzosamente** (*vets-so-sa-men'-teh*). Beautiful; graceful; gracefully.

Vibration. The rapid motion to and fro that produces the phenomena of sound by setting up a wave-motion in the air.

Vibrato (It.) (*vee-brah'-to*), **Vibrante** (*vee-bran'-teh*). "Vibrating" with strong, "intense" tone; vocal music, heavy accent in piano playing.

Viel (Ger.) (*feel*). Much; many.

Vielle (Fr.) (*vee-el'*). Rote; hurdy-gurdy.

Vier (Ger.) (*feer*). Four.

Vierstimmig. Four-voiced. **Vierfach,** fourfold.

Vif (Fr.). Lively.

Vigorosamente (It.) (*vee-go-ro-sa-men'-teh*). Vigorously; boldly.

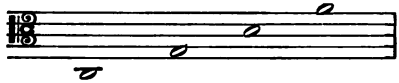
Vigoroso (It.) (*vee-go-ro'-so*). Vigor; force.

Villancico (Sp.) (*veel-lan'-thee-co*). Originally a species of song or madrigal, later a motet sung in church at certain services.

Villanella (It.). An ancient Italian folk-song.

Viol. The precursor of the violin. Viols were made in sets of six called a "chest of viols"; the smallest was about the size of the modern viola, and all were provided with frets.

Viola. The alto violin, generally called the tenor. The viola is slightly larger than the violin, and has four strings tuned as follows:



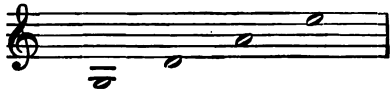
Music for it is written with the C clef on the third line.

Viola da braccia (arm viola), **Viola da gamba** (leg viola), **Viola da spalla** (shoulder viola), **Viola pomposa.** Obsolete varieties of the viola family. The last was the invention of J. S. Bach.

Viole (Fr.). Viola.

Viole d'amor (Fr.) (*d'ah-moor*), **Viola d'amore** (It.) (*d'ah-mo-reh*). A variety of the viola with wire sympathetic strings in addition to the usual gut strings.

Violin, Violon (Fr.), **Violino** (It.), **Fiddle, Geigė** (Ger.). The words "violin" and "fiddle" both come from the Latin *vitula* or *fitula,* a mediæval form of string instrument played with a bow. The violin has four strings, tuned as follows:



The strings are of gut, the lowest, or G string, covered with thin wire.

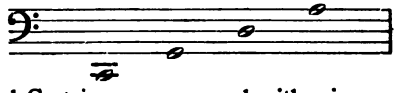
Violin Clef. The G clef on the second line.

Violina. A 4-foot organ-stop with string-like tone.

Violino principale (It.) (*prin-chee-pah'-leh*). The solo violin, or leader of the violins.

Violino ripieno. A violin part only used to fill up the tutti.

Violoncello (It.). The "little violone." The violoncello has four strings of gut, tuned an octave below the viola:



The C and G strings are covered with wire.

Violonar (Fr.). Double bass.

Violonaro (Fr.). See *Octo Bass.*

Violone (It.). The double bass, *q. v.*

Virgil Clavier. A soundless keyboard for practice.

Virginal. A small instrument of the harpsichord family.

Virtuoso (masc.) (It.) (*vir-too-o'-so*), **Virtuosa** (fem.) (*vir-too-o'-sah*). An eminent skilled singer or player. The word was formerly used in the same sense as "amateur."

Virtuos (Ger.), **Virtuosin** (fem.) (Ger.), **Virtuose** (Fr.). Virtuoso.

Vista (It.). Sight. **A prima vista,** at first sight.

Vistamente (It.) (*vis-tah-men'-teh*), **Vitamente** (It.) (*vee-tah-men'-teh*), **Vive** (Fr.) (*veev*), **Vivente** (It.) (*vee-ven'-teh*), **Vivido** (It.) (*vee'-vee-do*), **Vivezza** (*vee-vet-za*), **con.** Lively; briskly; with animation; vividly.

Vivace (It.) (*vee-vah'-cheh*), **Vivacemente** (*vee-vah-cheh-men'-teh*) **Vivacita** (*vee-vah'-chee-tah*), **con, Vivacezza** (*vee-vah-chet'-zah*). Lively; rapid; with animation; with vivacity.

Vivacissimo (*vee-vah-chis'-see-mo*). Very lively and fast.

Vivo (It.) (*vee-vo*). Alive; brisk.

Vocal. Belonging to the voice; music meant to be sung or well designed for singing.

Vocalion. A variety of reed organ in which the quality and power of the tone is much modified by resonators.

Vocalise (Fr.) (*vo-cal-ees*), **Vocalizzi** (It.) (*vo-cah-lit'-zee*). Vocal exercises.

Vocalization. (1) The manner of singing. (2) The singing of studies—solfeggio—to one or more vowel sounds.

Voce (It.) (*vo-cheh*). The voice.

Voice. (1) The sound produced by the human organs of speech. (2) A part in a polyphonic composition. There are three well-marked varieties of the male and female voice. Male voices are divided into bass, baritone, and tenor; the analogues in the female voice are alto, mezzo soprano, and soprano.

Voicing. Regulating the quality and power of the tone of organ-pipes.

Voix (Fr.) (*vo-a*). Voice.

Voix celeste (Fr.). Vox angelica.

Volante (It.) (*vo-lan'-teh*). "Flying." The rapid, light execution of a series of notes.

Volkslied (Ger.) (*folks-leed*). Popular song.

Voll (Ger.) (*foll*). Full.

Volonté (Fr.) (*vo-lon-teh*), **A volonté.** At will; a piacere.

Volta (It.). Turn. **Una volta,** first turn or first time.

Volti (It.) (*vol'tee*) (verb). Turn. **Volti subito,** abbreviated V. S., turn over (the page) rapidly.

Voluntary. An organ solo before, during, or after church service, frequently extemporary.

Vordersatz (Ger.) (*for'-der-sots*). Principal theme; sonata.

Vorspiel (Ger.) (*for-speel*). Prelude; overture; introduction.

Vox (Lat). Voice.

Vox celestis, Vox angelica. See *Unda maris.*

Vox humana. An organ-stop imitating the human voice. (Fr. *Voix humane*).

Vuide (Fr.) (*voo-eed*), **Vuoto** (It.) (*voo-o-to*). Open. **Corde vuide, Corda vuide,** open string, *i.e.,* a string of instruments of violin family sounded without being touched by the finger.

W

Waits, Waytes, Waightes. Watchmen who "piped the hours" at night on a species of hautboy called a wait, or shawm. In modern times "Christmas waits" are parties of singers who go from house to house collecting pennies on Christmas Eve.

Waldflöte (Ger.) (*volt-flay-teh*). Forest flute; a 4-foot open organ-stop. **Waldquinte** is a 12th with the same tone quality.

Waldhorn (Ger.). Forest horn; hunting horn; the French horn without valves.

Waltz. See *Valse.*

Walze (Ger.) (*vol'-tseh*). A run, alternately ascending and descending; a "roller."

Wankend (Ger.). Hesitating.

Wärme (Ger.) (*vehr'-meh*). Ardor; warmth.

Wehmut (Ger.) (*veh'-moot*). Sadness.

Wehmütig (Ger.). Sad; melancholy.

Weich (Ger.). Weak; soft; minor.

Weinend (Ger.). Weeping; lamenting.

Well-tempered (Wohltemperirtes) Clavier (Ger.). A title given by Bach to a set of preludes and fugues in all the keys. See *Temperament.*

Wenig (Ger.). Little; un poco.

Whistle. A small flue-pipe or flageolet; the first step in advance of the pandean pipe, *i. e.*, a tube blown across the top.

Whole Note. 𝅝

Whole Step. A whole tone.

Wie (Ger.). As; the same. **Wie vorher,** as before.

Wiederholung (Ger.) (*wee-dehr-ho'-loonk*). Repetition.

Wiegenlied (Ger.) (*wee'-gen-leed*). Cradle song; berceuse.

Wind Band. (1) The wind instruments in the orchestra. (2) A band composed of wind instruments only, called also a harmony band.

Wolf. (1) The dissonant effect of certain chords on the organ or pianoforte tuned in unequal temperament. See *Temperament.* (2) Certain notes on the violin or other bow instruments that do not produce a steady, pure tone.

Wood-stops. Organ-stops with wooden pipes.

Wood-wind. The flute, oboe, clarionet, and fagotto in the orchestra.

Wuchtig (Ger.). Weighty; emphatic.

Würde (Ger.). Dignity. **Mit Einfalt und Würde,** with simplicity and dignity.

Wütend (Ger.). Raging; furioso.

X Y Z

Xylophone, Strohfiedel (Ger.), **Claquebois** (Fr.), **Gigelira** (It.). An instrument consisting of strips of wood graduated to produce the diatonic scale. They are supported on ropes of straw, etc., and are struck by hammers held one in each hand. An ingenious form of the xylophone is found in Africa, called the marimba. From Africa it was brought to South America, where it has been greatly enlarged by the Negroes of Guatemala.

Yodel, Jodel, Jodeln. See *Jodeln.*

Zampogna (It.) (*zam-pone'-ya*). A bagpipe; also a harsh-toned species of hautboy.

Zapateado (Sp.) (*tha-pah-te-a'-do*). "Stamping." A Spanish dance in which the rhythm is marked by stamping.

Zarabanda (Sp.) (*tha-ra-ban'-da*). See *Saraband.*

Zart, Zärtlich (Ger.). Tender; tenderly; suave.

Zartflöte (Ger.). A soft-toned flute in the organ.

Zeitmass (Ger.). Tempo.

Zelo (It.) (*zeh'-lo*). Zeal; earnestness.

Zelosamente (It.) (*zeh-lo-sah-men'-teh*). Earnestly.

Zeloso (It.) (*zeh-lo'-so*) . Zealous; energetic.

Ziemlich (Ger.) (*tseem'-lich*). Moderately. **Ziemlich langsam,** moderately slow.

Ziganka. A Russian peasant dance in $\frac{2}{4}$ time.

Zimbalon, Cymbal, Czimbal. The Hungarian dulcimer.

Zingaresca (It.) (*zin-gah-res'-ca*), **Zigeunerartig** (Ger.) (*tsee-goy'-ner-ar-tig*). In Gypsy style.

Zinke (Ger.). Cornet; an obsolete variety of hautboy.

Zither (Ger.) (*tsit'-ter*). A string instrument consisting of a shallow box over which pass two sets of strings—one set of gut for the accompaniment, the other, of steel and brass, pass over a fretted fingerboard; on these the melody is played. The notes are stopped by the left hand, and the melody strings are struck by a plectrum attached to a ring on the thumb of the right hand; the accompaniment is played by the first, second, and third fingers of the right hand.

Zitternd (Ger.). Trembling.

Zögernd (Ger.). Hesitating; retarding.

Zoppo (It.). Lame. **Alla zoppo,** halting; limping; syncopated.

Zukunftsmusik (Ger.). Music of the future. The music of Wagner and his disciples is thus called by both friend and enemy, but with different meanings.

Zunehmend (Ger.). Crescendo.

Zurückhaltend (Ger.) (*tsoo-reek'-hal-tend*). Retarding.

Zwischensatz (Ger.). An episode.

Zwischenspiel (Ger.). "Between play"; interlude.

A Bandora

BIOGRAPHICAL DICTIONARY OF MUSICIANS

WITH PRONOUNCING TABLES

REVISED AND ENLARGED BY ARTHUR ELSON

A Guide to the Pronunciation of Fourteen Languages

(Note.—Letters not included are to be pronounced as in English. In general, and in most languages, accented vowels are long.)

1. GERMAN.

a—like a in far.

ä (æ)—like a in fate.

ai—like i in fine.

au—like ow in cow.

äu (aeu) and eu—like oy in boy.

e long—like a in fate.

e short—like e in met.

ei—like i in fine.

i long—like ee in meet.

i short—like i in pin.

o—like o in note.

ö (oe)—between a in fate and e in err.

u long—like oo in mood.

u short—like oo in foot.

ü (ue)—like ee in meet, pronounced with lips bunched as in whistling.

c—like ts before e, i, or ä; otherwise like k.

ch is a hissing k (the Greek Chi), derived from c, just as th comes from t. The hissing ch sound is represented by kh in the dictionary.

d or dt final—like t in pet.

j—like y in yet.

qu—like qv.

r—strongly rolled as in most foreign languages.

s before a vowel is like z.
st and **sp** are like sht and shp.
sch—like sh in shop.
v—life f in fate.
w—like v in vat.
y—like ee in meet.
z—like ts.

2. FRENCH.

a long—like a in far.
a short—somewhat like a in fat.
ai—like a in fate.
aï—pronounced ah-ee.
au and **eau**—like o in note.
é—like a in fate.
è—like a in fare.
ê—like e in met.
e—like e in err.
e or **es final**—is usually silent.
ent final—in verbs is silent.
ei—is like e in met.
eu—is like the German ö, or the a in fate pronounced with the lips bunched as if for whistling.
i long—is like ee in meet.
i short—is like i in pin.
o long and **ô**—like o in note.
o short—much like o in not, with a trace of the u in but.
oi—much like wa in swat.
oei—like the e in err, followed by the ee in meet.
oeu—much like the e in err.
ou—like oo in mood.
u—like ee in meet, pronounced with the lips bunched as if for whistling.
y—like ee in meet.

At the end of a word, or of a syllable, if the next syllable begins with a consonant, French vowels followed by m or n are made nasal:

an—is between ahng and ohng, with the ng sound not exactly made, but the nasal quality of the vowel kept throughout.

in, ein, ain—like the ang in fang, made nasal throughout without the ng.

en—like ong in song, with wholly nasal vowel and no actual ng sound.

on—like the aw sound in long, nasal throughout and without ng.

un—like the u of urn, made nasal throughout.

ç, or **c** before **e, i**, or **y**—like s; otherwise like k.

g before **e, i**, or **y**—like zh, as of s in measure; otherwise like g in get.

h—always silent.

j—like zh, as of s in measure.

ll—between two vowels is often like y.

m final—after a vowel, or at ends of syllables, treated as if it were n final, and made to disappear in the nasal quality of the vowel.

qu—like k.

sc—like s.

x final—is silent.

3. ITALIAN.

a long—as in father.

a short—as in tufa.

e long—as a in fate.

e short—as e in met.

i long—as ee in meet.

i short—as i in pin.

o long—as o in note.

ó—between o in note and oo in **took.**

u long—like u in rule.

u short—like u in pull.

c or **cc** before **e** or **i**—like ch in chat; otherwise like **k.**

ch—like k.

g or **gg** before **e** or **i**—like g in gem; otherwise like g in get.

gli—like lee.

gn—like ni in pinion.

gh—like g in get.

j—like y, or if used as a vowel, like ee in meet.

z—like ts.

zz—like ds.

In general, double consonants are given more time than single ones.

4. SPANISH.

a long or **å**—like a in far.

a short—like a in hat.

e long—like a in fate.

e short—like e in met.

i long—like ee in meet.

i short—like i in pin.

o long—like o in note.

o short—like o in not.

u long—like u in rule.

u short—like u in full.

ue—like wa in wade.

y—like ee in meet.

Every vowel pronounced **separately.**

b—somewhat like v in very.

c before **e, i,** or **y**—like th in thank; otherwise like **k.**

ch—like ch in chat.

d—somewhat like th in then.

e before **e, i,** or **y**—like the German ch; otherwise like **g** in get.

j—like ye in yet.

ll—like lli in thrillium.

ñ—like ni in pinion.

qu—like k.
initial **x**—in some names like h; otherwise like **x** in fix.
z—like th in thank.

5. PORTUGUESE.

Some of the vowels are like the Spanish vowels, but **ã**, **õ** and **ũ** are made very strongly nasal.
c before **e**, **i**, or **y**—like s; otherwise like k.
cc before **e**, **i**, or **y**—like ks; otherwise like k.
g before **e**, **i**, or **y**—like g in gem; otherwise like g in get.
h—is silent.
j—like j in jog.
lh—like lli in trillium.
m and **n** at the end of syllables often made nąsal, as in French.
ph—like f in far.
qu before **e** or **i**—like k; otherwise like qu in quit.
s between vowels—like z.
x after **e**—like x in fox; otherwise like sh in shop.
z—at the end of syllables like s.

6. RUSSIAN.

a accented—like a in far.
a unaccented—like a in fat.
a initial—has a slight y sound before it, as in yard.
e—like e in met.
e initial, if accented—like yo in yodel.
e initial, if unaccented—like ye in yes.
i after labials (b, f, m, p, or v)—like i in pin; otherwise like ee in meet.
o—like o in not.
u—like ew in few, or like oo in loon.
y—like ee in meet.
Diphthongs as in German.
b—like a hard v.

c—like s or z.

ch final—like the German ch; otherwise like ch in chat.

g—usually like g in get; but a g final, and sometimes initial, like the German ch.

j—like y in yes.

qu before **e** or **i**—like k; otherwise like qu in quote.

s between vowels—like z.

tsch—like sh in shop, followed by ch in chat.

v—like f.

w—like f.

z—like ts, or sometimes like ch.

Russian names are usually spelled phonetically in English, the K of Konstantin, for instance, being replaced by our C.

7. NORWEGIAN.

a—like a in far.

aa—somewhat like o in north.

au—like o in note.

e final—like e in err; otherwise like a in fate.

i—like ee in meet.

o long—like o in note.

o short—like o in not, or like u in pull.

oe—like a in fate.

ö—like the French eu.

u—like u in rule.

y—like the French u.

g—always like g in get; except that g before j or y is like y in yet.

j—like y in yet.

k—before i or y is made somewhat like **h**.

kv—like qu in quit.

qu—like qu in quit.

z—like ts.

8. SWEDISH.

a long—like a in far.
a short—like a in tufa.
å long—like o in note.
å short—like a in what.
ä—like a in fare.
e long—like i in film.
e short—like ę in met.
er—like air in fair.
i—like ee in meet.
o long—like o in move.
o short—like o in not.
ö—like the German ö.
u long—like u in rule.
u short—like u in pull.
c before **e, i,** or **y**—like **s**; otherwise like **k.**
ch—like the German ch.
d—is silent before j or t.
f—at the end of a syllable is like **v.**
g before **ä, e, i, o,** or **y,** or after **l** or **r**—is like **y** in yet.
j—like y in yet.
qv—like k.
sk, sj, or **stj**—somewhat like sh in shop.
th—like t.
tj—like ch in chat.
w—like **v.**
z—like **s.**

9. DANISH.

a—like a in far.
aa—like a in fall.
e—like a in fate, or like ai in fair.
ej—like i in mite.
i—like ee in meet.
o long—like o in move.

o short—like o in not.
o—like the German ö.
ö—like e in err.
u long—like u in rule.
u short—like u in full.
y—like y in myrrh.
ae—like ai in sail, or like ai in said.
ai—like i in mite.
au—like ow in cow.
c before **e, i,** or **y**—like s; otherwise like **k.**
ch—like k.
d final—like th in this.
ds—like ss in miss.
g after **e** or **ö**—like y in yet; otherwise like **g** in get.
j—like y in yet.
qv—like qu in quit.
x—like z.

10. DUTCH.

a long (aa)—like a in far.
a short—like a in mat.
aai—like the vowel sound of why.
e long (ee)—like a in fate.
e short—like e in met.
i long—somewhat like ee in meet.
i short—like i in pin.
ei (ij)—like e in met, followed by i in pin.
o long (oo)—like o in note.
o short—like o in not.
ooi—like o in note, followed by i in pin.
u long (uu)—like u in rule.
u short—like u in nut.
y—like i in slide.
ae—often replaces aa, with the same sound.
au—like a in fat, followed by oo, as in loon.
eu—like the German ö.

eeu (ieu)—like the a in fate, followed by a faint v.
ie—like ee in meet.
oe—like oo in loon.
ou—like the o in not, followed by the u in rule.
ui—almost like the sound of why.
b final—like p.
d final—like t.
g—like g in get.
j—like y.
kw—like qu in quit.
l—before a consonant is followed by a slight e sound; i.e., our word eld would be pronounced "el-ed."
ph—like f.
sj—like sh in shop.
ch—like the German ch, but much exaggerated.
sch initial—like stch (s before the ch of chat).
v final—like f.
w—like w in wet.

11. POLISH.

a—like a in far.
ą—like a in fall.
e—like e in met.
ę—like the French nasal in see.
é—like a in fate.
i—like ee in meet.
o—like o in note.
ó—between the o in note and the o in move.
u—like u in rule.
yj—like ee in meet.
oe—like a in fate.
c—like ts.
ch—like the German ch.
cz—like ch in chat.
dż—like dge in ledge.

j—like y in yes.
sz—like sh in shop.
w—like v.
z—like z in zone.
ż—like zh, as the s in measure.

12. BOHEMIAN.

a—like u in fun.
á—like a in far.
e—like e in met.
é—like ai in fair.
ě—like ya in yam.
i long—like ee in meet.
i short—like i in pin.
o—like o in note.
ó—like o in wrong.
u—like u in pull.
ú—like u in rule.
y—like i in pin.
ý—like ee in meet.
All vowels pronounced separately.
c—like ts or ds.
j—like y in yes.
ň—like ni in pinion.
q—like qu in quit.
ř—like rzh or rsh.
š—like sh in shop.
ž—like zh, as the s in measure.

13. HUNGARIAN.

a—like a in what.
á—like a in far.
e—like e in met.
é—like a in fate.

i—like i in pin.
í—like ee in meet.
o—like o in note, sounded briefly.
ó—like o in note, prolonged.
ö—like the German ö.
u—like u in pull.
ú—like u in rule.
ü—like the French u.
cs—like ch in chat.
cz—like ts.
dj—like gy in orgy.
djs—like j in joy.
gy—like dy.
ggy—with a little extra vowel sound, as gygy.
j—like y in yes.
jj—like y prolonged.
ll or **ly**—like y prolonged.
nny—with an extra vowel sound, as nyny.
s or **sz**—like sh in shop.
tty—with an extra vowel sound, as tyty.

14. WELSH.

a—like a in mat.
â—like ai in air.
e—like e in met.
ê—like ee in meet.
i—like ee in meet.
o—like o in gone.
ô—like o in note.
u—somewhat like i in pin.
û—like ee in meet.
w (here a vowel)—like oo in loon.
y final—like y in pity; otherwise like y in myrrh.
c—always like k.
ch—like the German ch.

dd—like th in then.
f—like v.
ff—like f.
g—always like g in get.
ll—like l, with a suggestion of th.
ph—like f.
th—like th in thin.

Biographical Dictionary of Musicians

A

Abbott, Bessie. See **Abott.**

Abbott, Emma. Soprano; born Chicago, Dec. 9, 1850; died Salt Lake City, Utah, Jan. 5, 1891. Successful in opera.

Abeille (*Ah-bay-yeh*), **Johann Christian Ludwig.** Pianist, composer; born Bayreuth, Ger., Feb. 20, 1761; died Stuttgart, Ger., Mar. 2, 1838. Some of his vocal pieces still in use in schools.

Abel (*Ah-bel*), **Karl Friedrich.** Viola da gamba player, composer; born Köthen, Ger., 1725; died London, June 20, 1787. Pupil of J. S. Bach.

Abel, Ludwig. Violinist, composer; born Eckartsberge, Ger., Jan. 14, 1835; died Neu-Pasing, Ger., Aug. 13, 1895.

Abert, Hermann. Historian and writer; born Stuttgart, Ger., Mar. 25, 1871. Lives Halle, Ger.

Abert (*Ah-bert*), **Johann Joseph.** Composer; born Kochowitz, Boh., Sept. 21, 1832. Wrote operas, overtures, symphonies.

Abott, Bessie Pickens (Mrs. T. W. Story). Soprano; born Riverdale, N. Y., 1878; died New York, Feb. 9, 1919. Successful opera and concert singer.

Abranyi (*Ah-bran-yee*), (1) **Kornel.** Composer; born Szent Györgz Abranyi, Hun., Oct. 15, 1822; died Buda-Pesth, Hun., Dec. 20, 1903. Promoter of national music. (2) **Emil.** Opera composer; born Buda-Pesth, Sept. 22, 1882. Son of (1). Lives Buda-Pesth.

Abt (*Ahbt*), **Franz.** Composer; born Eilenburg, Ger., Dec. 22, 1819; died Wiesbaden, Ger., Mar. 31, 1885. Wrote a great number of songs which are widely popular.

Ackermann, A. J. Organist, composer; born Rotterdam, Hol., 1836. Lives The Hague, Hol.

Ackté, Aino (*Ahk-tay, I-no*). Soprano; born Helsingfors, Fin., Apr. 23, 1876.

Adam, Adolphe Charles. Composer; born Paris, July 24, 1803; died there, May 3, 1856. Best known through his opera *Le Postillon de Longjumeau.*

Adam de la Hale (*Hahl*). Trouvère; born Arras, France, about 1240; died Naples, about 1287. Wrote *Robin and Marian,* considered by some the first comic opera.

Adamowski (*Ah-dahm-off-skee*). (1) **Timothée.** Violinist; born Warsaw, Pol., Mar. 24, 1858. Lives Boston. (2) **Josef.** 'Cellist; born Warsaw, Jul. 4, 1862. Brother of (1). Lives Boston. (3) **Antoinette Szumowska** (*Shoo-moff-skah*). Pianist, teacher; born Lublin, Pol., Feb. 22, 1868. Wife of (2). Lives Boston.

Adams, Charles R. Tenor; born Charlestown, Mass., 1848; died West Harwich, Mass., July 3, 1900. Successful in opera.

Adams, Mrs. Crosby. Pianist, composer; born Niagara Falls, N. Y., Mar. 25, 1858. Specialist in teaching children. Lives Montreat, N. C.

Adams, Stephen. See **Maybrick, Michael.**

Adams, Suzanne. Soprano; born Cambridge, Mass. Sung mainly in England. Lives London.

Adler (*Ahd-ler*). (1) **Guido.** Theorist, writer; born Eibenschütz, Aus., Nov. 1, 1855. Professor in University of Vienna. (2) **Vincent.** Pianist, composer; born Raab, Hun., Apr. 3, 1826; died Geneva, Switz., Jan. 4, 1871.

Aegidius, Johannes. Spanish monk in thirteenth century. Wrote *Ars Musica.*

Aerts (*Airts*). (1) **Egide.** Flutist, composer; born near Antwerp, Bel., 1822; died Brussels, 1853. (2) **Félix.** Violinist, conductor; born St. Trond, Bel., 1827; died Nivelles, Bel., 1888.

Afanassiev, Nicolai. Composer; born Tobolsk, Sib., 1821; died Petrograd, 1895. Wrote much chamber music.

Afferni (*Ahf-fair-nee*), **Ugo.** Pianist, conductor; born Florence, Italy, Jan. 1, 1871. Wrote the opera *Potemkin.* Lives Wiesbaden, Ger.

Afranio (*A-frah-nee-o*). Canon at Ferrara, Italy, in the sixteenth century. Invented the bassoon.

Afzelius (*Ahf-say-lee-oos*), **Arvid.** Writer; born Enköping, Swed., May 6, 1785; died Sept. 25, 1871. Folk-song collector.

Agnelli (*Ah-nyel-lee*), **Salvatore.** Composer; born Palermo, Italy, 1817; died 1874. Wrote operas.

Agostini, Paolo. Composer; born Valerano, Italy, 1593; died Rome, 1629.

Agramonte (*Ah-gra-mon-teh*), **Emilio.** Conductor, teacher of singing; born Puerto Principe, Cuba, Nov. 28, 1844. A resident and successful teacher in New York for many years.

Agricola (*Ah-grik-o-la*). (1) **Martin.** Theorist; born Sorau, Ger., 1486; died Magdeburg, Ger., June 10, 1556. Author of important works. (2) **Johann Friedrich.** Organist, writer; born Dobitz, Ger., Jan. 4, 1720; died Berlin, Dec. 1, 1774.

Aguilar, Emmanuel Abraham. Pianist, composer; born London, 1824; died there, 1904. Composed symphonies, overtures, cantatas, ballad operas, etc.

Agujari (*Ah-goo-yah-ree*), **Lucrezia.** Soprano; born Ferrara, Italy, 1743; died Parma, Italy, May 18, 1783. Admired by Mozart; could reach C *in altissimo,* three octaves above middle C.

Ahlström (*Ahl-straym*). (1) **Olaf.** Composer; born Stockholm, Swed., 1762; died after 1827. Collected folk-music.

(2) **Johann Niklas.** Composer; born Wisby, Swed., 1805; died Stockholm, 1857. Composed operas, etc.

Ahna, Heinrich Karl Hermann de. Violinist; born Vienna, June 22, 1835; died Berlin, Nov. 1, 1892. Member of famous Joachim String Quartet.

Aimon (*Ay-mong*), **Pamphile.** Composer; born l'Isle, near Paris, 1779; died Paris, 1866. Composed chamber music and operas.

Akimenko (*Ah-kee-men-ko*), **Theodor.** Composer; born Kharkov, Rus., Feb. 8, 1876. Composed orchestral and chamber music, and smaller pieces. Lives Petrograd.

Alabieff (*Ah-lah-byoff*), **Alexander.** Composer; born Moscow, Rus., Aug. 16, 1787; died there, 1852. Wrote operas; still known by songs, such as *The Nightingale.*

Alard (*Ah-lar*), **Delphin.** Violinist, composer; born Bayonne, France, Mar. 8, 1815; died Paris, Feb. 22, 1888. Distinguished for beauty of tone.

Albanesi (*Al-bah-nay-zee*), **Carlo.** Pianist, composer; born Naples, Italy, Oct. 22, 1858. Lives London.

Albani (*Al-bah-nee*). Stage name of **Marie Louise Cécile Emma Lajeunesse.** Soprano; born Chambly, near Montreal, Can., Nov. 1, 1850; lived in Albany, N. Y. Studied in Europe. Equally fine in oratorio and opera. Lives London.

Albeniz (*Al-ben-ith*), **Isaac.** Composer, pianist; born Camprodón, Spain, May 29, 1860; died Cambo les Bains, France, May 19, 1910. Wrote many piano pieces, also operas, such as *The Magic Opal, Enrico Clifford, King Arthur, Pepita Ximenes.*

Albert (*D'ahl-behr*), **Eugen Francis Charles d'.** Pianist, composer; born Glasgow, Scot., Apr. 10, 1864. Works include two piano concertos, one 'cello concerto, two overtures, a symphony, chamber music. and operas, such as *The Ruby, Ghismonda, Gernot, The Departure,*

Kain, Der Improvisator, Tiefland (the best), and several others. Lives Vienna.

Alberti, Domenico. Composer, singer, pianist; born Venice, 171—; died 1740. Name given to so-called "Alberti bass."

Alboni, Marietta. Contralto; born Cesena, Italy, Mar. 10, 1813; died near Paris, June 23, 1894. Famous for beauty of voice.

Albrecht, Karl A. Violinist, conductor; born Posen, Ger., Aug. 27, 1807; died Gatchina, Rus., Feb. 24, 1863. Conductor of Imperial Russian Opera, Petrograd.

Albrechtsberger (*Al-brekhts-bairg-er*), **Johann Georg.** Organist, theorist; born Klosterneuberg, Aus., Feb. 3, 1736; died Vienna, Mar. 7, 1809. His *Guide to Composition* and *School of Thoroughbass* have outlived his compositions.

Alda, Frances Davis. Soprano; born New Zealand, 1883. Wife of Gatti-Casazza, manager of Metropolitan Opera Co., New York.

Alden, John Carver. Composer, teacher; born Boston, Sept. 11, 1852. Professor of piano, Converse College, Spartanburg, S. C.

Alder, Richard Ernst. Conductor, composer; born Herisan, Switz., 1853; died Paris, 1904.

Aldrich, Richard. Writer; born Providence, R. I., July 31, 1863. Author of *A Guide to Parsifal, Guide to the Nibelungen Ring,* etc. Lives New York.

Alfarabi. Arabian musician theorist in the tenth century.

Alferaky. See Alpheraky.

Alfvén, Hugo. Composer, conductor; born Stockholm, Swed., May 1, 1872. Composer of three symphonies, symphonic poem, a *Swedish Rhapsody,* marches, violin works, piano pieces, and songs. Lives Upsala, Swed.

Alkan (pseudonym of Charles Henri Valentin Morhange). Composer, pianist; born Paris, Nov. 30, 1813; died there, Mar. 29, 1889. Composed brilliant and difficult études, etc.

Allegri (*Al-lay-gree*), **Gregorio.** Composer; born Rome, 1584; died there, 1652. Wrote the celebrated *Miserere* for two choirs, which was sung in the Sistine Chapel at Rome, and which the youthful Mozart wrote out from memory, it being forbidden to furnish persons outside the choir with a copy of this work.

Allen, (1) **George Benjamin.** Born London, 1822; died Brisbane, Australia, 1897. (2) **Charles N.** Violinist; born York, Eng., 1837; died Boston, Apr. 7, 1903. An artist and teacher of distinction. (3) **Nathan Hale.** Organist, composer; born Marion, Mass., Apr. 14, 1848. Composed church music, organ, piano and violin pieces. Lives Hartford, Conn. (4) **Paul.** American composer of operas in Italy.

Allitsen, Frances. Composer; born 1849; died London, Oct. 1, 1912. Composed many charming songs.

Alpheraky (*Ahl-fer-ah-kee*), **Achilles.** Composer; born Kharkov, Rus., June 21, 1846. Wrote piano pieces and songs showing the influence of the folk songs of the Ukraine.

Alshalabi, Mohammed. Spanish-Arabian writer of the fifteenth century.

Alsleben, Julius. Composer; born Berlin, Mar. 24, 1832; died there, Dec. 9, 1894. Composed overtures, etc.

Altes (*Ahl-tes*), **Joseph Henri.** Flutist, composer; born Rouen, France, 1826; died Paris, 1895.

Altschuler (*Ahlt-shoo-ler*), **Modest.** Conductor, 'cellist; born Mohilev, Rus., Feb. 15, 1873. Founded Russian Symphony Orchestra, New York.

Alvarez (*Ahl-vah-rez*) (pseudonym of Albert Raymond Gourron). Tenor; born Bordeaux, France, 1861. Lives Paris.

Alvary (*Ahl-vah-ree*), **Max** (pseudonym of M. A. Aschenbach). Tenor; born Düsseldorf, Ger., May 3, 1858; died Datenburg, Ger., Nov. 7, 1898. Wagnerian rôles.

Alypios. Greek musical writer, fourth century; authority on Greek modes.

Amadei (*Ah-mah-day-ee*), **Roberto.** Composer, organist; born Loreto, Italy, Nov. 29, 1840. Sacred and operatic works. Lives Loreto.

Amani (*Ah-mahn-ee*), **Nicolai.** Composer; born Russia, 1875; died 1904. Piano music and songs.

Amati (*A-mah-tee*) (1), **Andrea.** Violin-maker; born about 1530; died Cremona, Italy, Apr. 10, 1611. First of famous family of violin-makers at Cremona. (2) **Antonio,** 1550-1638. Son of (1). (3) **Geronimo,** 1551-1635. Son of (1). (4) **Nicolo.** Born Cremona, Sept. 13, 1596; died Aug. 12, 1684. Son of (3).

Amato, Pasquale. Baritone; born Naples, Italy, Mar. 21, 1878. Metropolitan Opera Co., New York.

Ambros, August Wilhelm. Historian, writer; born Mauth, Boh., Nov. 17, 1816; died Vienna, June 28, 1876. An active contributor to Schumann's *Neue Zeitschrift für Musik.* His unfinished *Musical History* is a very valuable work.

Ambrose (1), **Robert Steele.** Organist, composer; born Chelmsford, Eng., 1824; died Hamilton, Ont., Mar. 31, 1908. Wrote a popular setting of the hymn "One Sweetly Solemn Thought." (2) **Paul.** Organist, composer; born Hamilton, Ont., Oct. 11, 1868. Lives Trenton, N. J. Son of (1).

Ambrose, Saint, Bishop of Milan. Born Trèves, Ger., 333; died Milan, Italy, Apr. 4, 397. Systematized church singing, basing it on his understanding of the Greek modes.

Ambrosio, Alfredo d'. Composer, violinist; born Naples, Italy, June 13, 1871; died Nice, France, Dec. 29, 1914. Popular violin compositions.

Amiot (*Ah-mee-o*), **Father.** Born Toulon, France, 1718; died Pekin, 1794. Missionary to China; authority on Chinese music.

Ancona, Mario. Baritone; born Florence, Italy, 1870. Chicago Opera Co.

Andersen, Karl Joachim. Flutist, composer; born Copenhagen, Den., 1847; died there, 1909.

Anderton, Thomas. Composer; born Birmingham, Eng., Apr. 15, 1836; died Edgbaston, Eng., Sept. 18, 1903. Composed successful cantatas.

Andrade, Francesco d'. Baritone; born Lisbon, Portugal, Jan. 11, 1859. Sang in Germany. Lives in Lisbon.

Andrews (1), **George Whitfield.** Organist, composer; born Wayne, O., Jan. 19, 1861. Oberlin University. (2) **J. Warren.** Organist, composer; born Lynn, Mass., Apr. 6, 1860. New York organist. (3) **Mark.** Organist, composer; born Gainsborough, Eng., Mar. 31, 1875. Lives Montclair, N. J.

Anério (*Ah-nay-ree-o*), **Felice.** Composer; born Rome, about 1560; died there about 1630. Wrote sacred contrapuntal works, so good that some were claimed as Palestrina's.

Angeli (*Ahn-jay-lee*), **Andrea d'.** Composer, writer; born Padua, Italy, Nov. 9, 1868. Wrote sacred works and an opera. Professor in Liceo Rossini, Pesaro, Italy.

Anger (*An-jer*), **Joseph Humphrey.** Organist, composer, theorist; born Ashbury, Eng., 1862; died Toronto, Ont., June 11, 1913. Author of valuable text-books on harmony.

Anglebert (*Ongl'-bare*), **Jean Baptiste Henri d'.** Composer, claveçinist; born about 1628; died Paris, Apr. 23, 1691.

Animuccia (*Ah-nee-moot-chee-ah*), **Giovanni.** Composer; born Florence, Italy, about 1500; died Rome, 1571. Wrote masses, etc., in fluent style, and *Laudi Spirituali* for Neri's lectures in his Oratory, thus leading the way to oratorio.

Ansorge (*Ahn-sohr-geh*), **Konrad.** Pianist, composer; born near Liebau, Ger., Oct. 15, 1862. Pupil of Liszt. Teacher in Berlin.

Antipov (*Ahn-tee-poff*), **Constantin.** Composer; born Russia, Jan. 18, 1859. Piano and orchestral works.

Apthorp, William Foster. Writer; born Boston, Oct. 24, 1848; died Vevey, Switz., Feb. 19, 1912. Editor of Boston Symphony Orchestra program books. Author of works on music.

Aptommas, (1) John. Harpist; born Bridgend, Wales, 1826; died March 19, 1913. (2) **Thomas.** Harpist; born Bridgend, Wales, 1829. Both remarkable harpists and teachers; wrote a history of the harp.

Arban, Joseph Jean Baptiste. Cornetist; born Lyons, France, Feb. 28, 1825; died Paris, Apr. 9, 1889. Wrote a *Method* for the cornet.

Arbos, G. Fernandez. Violinist, composer; born Madrid, Spain, Dec. 25, 1863. Royal College of Music, London.

Arbuckle, Matthew. Cornetist; born 1828; died New York, May 23, 1883.

Arcadelt, Jacob. Composer; born Netherlands, about 1514; died Paris between 1570 and 1575. Composed masses, motets, madrigals, etc.

Archer, Frederick. Organist, conductor; born Oxford, Eng., June 16, 1838; died Pittsburgh, Pa., Oct. 22, 1901. Distinguished concert organist.

Arditi (*Ar-dee-tee*), **Luigi.** Composer, conductor; born Crescentino, Italy, July 16, 1822; died Brighton, England, May 1, 1903. Best known by his waltz songs, such as *Il Bacio* (*The Kiss*).

Arens, Franz Xaver. Conductor, teacher of singing; born Neef, Ger., Oct. 28, 1856. Lives New York.

Arensky, Anton. Composer; born Novgorod, Rus., Jul. 30, 1862; died Terioki, Fin., Feb. 25, 1906. Composed operas, a ballet, two symphonies and many piano pieces and songs.

Aria, Cesare. Composer, teacher of singing; born Bologna, Italy, Sept. 21, 1820; died there, Jan. 30, 1894.

Arienzo, Nicola d'. Composer; born Naples, Italy, Dec. 23, 1842. Wrote realistic operas and scientific works on music. Lives Naples.

Armbruster, Carl. Pianist, conductor; born Andernach, Ger., Jul. 13, 1846; died London, 1918. Authority on Wagner's operas.

Armes, Philip. Organist, composer; born Norwich, Eng., Aug. 15, 1836; died Durham, Eng., Feb. 10, 1908. Oratorio composer.

Armsheimer, Ivan. Composer; born Petrograd, Mar. 19, 1860. Operas, orchestral works, cantatas, treatise on instrumentation.

Armstrong, William Dawson. Organist, composer; born Alton, Ill., Feb. 11, 1868. Composed opera and works for orchestra. Lives Alton.

Arne, Thomas Augustine. Composer; born London, Mar. 12, 1710; died there, Mar. 5, 1778. Wrote about thirty operas, two oratorios, and many glees, catches and songs. Composer of *Rule Britannia.*

Arneiro, Jose, Vicomte d'. Portuguese composer; born Macao, China, Nov. 22, 1838; died San Remo, Italy, 1903. Operas, ballets, and a *Te Deum.*

Arnold. (1) **Karl.** Composer; born Mergentheim, Mar. 6, 1794; died Christiania, Nor., Nov. 11, 1873. Chamber music, piano works, and the opera *Irene.* (2) **Youri von.** Composer; born Petrograd, Nov. 1, 1811; died Simferopol, Crimea, Jul. 19, 1898. Opera, *Last Days of Pompeii.*

Arnoldson, Sigrid. Soprano; born Stockholm, Swed., Mar. 20, 1861. Sung in principal opera houses of the world. Lives Stockholm.

Arrieta (*Ar-ree-ay-tah*), **Don Juan Emilio.** Born Punta la Reina, Spain, Oct. 21, 1823; died Madrid, Spain, 1894. Composed zarzuelas (light Spanish operas).

Ars, Nicolai. Composer, conductor; born Moscow, Rus., 1857. Composed operettas, symphonic poems.

Artchiboutchev (*Ar-chee-boot-cheff*), **Nicolai.** Composer, teacher; born Tsarskoĕ-Selo, Rus., Mar. 7, 1858. Composed songs and piano pieces.

Arthur, Alfred. Teacher of singing, theorist; born Pittsburgh, Pa., Oct. 8, 1844. Composed church music, songs, etc. Director Cleveland, O., School of Music.

Artôt (*Ar-to*), (1) **Alexandre J.** Violinist, composer; born Brussels, Bel., Jan. 25, 1815; died near Paris, Jul. 20, 1845. (2) **Désirée.** Mezzo-soprano; born Paris, Jul. 31, 1835; died Berlin, Apr. 3, 1907.

Asantchevski (*Ah-sahnt-sheff-skee*), **Michael.** Composer; born Moscow, Rus., 1838; died there, Jan. 24, 1881. Composed overtures, chamber music and piano pieces.

Ascher, Joseph. Composer; born Groningen, Hol., Jun. 24, 1829; died London, Jun. 4, 1869. Composer of popular salon music.

Ashton, Algernon. Pianist, composer; born Durham, Eng., Dec. 9, 1859. Composed chamber music, symphonies (in manuscript), concertos, etc. Lives London.

Astorga, Emmanuele Baron d'. Composer; born Palermo, Italy, Dec. 11, 1681; died Prague, Boh., Aug. 21, 1736. Sacred music.

Atherton, Percy Lee. Composer; born Boston, Sept. 25, 1871. Composed orchestral works, violin pieces, piano works, songs, etc. Lives Boston.

Atkins, Ivor Algernon. Organist, composer; born Cardiff, Wales, Nov. 29, 1869. Organist Worcester Cathedral.

Attrup, Karl. Organist, composer; born Copenhagen, Den., Mar. 4, 1848; died there, 1892. Composed organ music.

Attwood, Thomas. Organist, composer; born London, Nov. 23, 1765; died there, Mar. 24, 1838. Organist St. Paul's Cathedral, London; pupil of Mozart.

Auber (*O-bare*), **Daniel François Esprit.** Composer; born Caën, France, Jan. 29, 1782; died Paris, May 12, 1871. Wrote a great number of operas—*Masaniello, Le Maçon, Fra Diavolo, Zanetta,* etc.

Aubert (*O-bare*), **Louis.** Composer; born Paramé, France, Feb. 15, 1877. Composed the opera *La Forêt Bleue,* etc. Modern French school.

Audran (*O-drong*), **Edmond.** Composer; born Lyons, France, Apr. 11, 1842; died Tierceville, France, Aug. 17, 1901. Light operas.

Auer, Leopold. Violinist; born Veszprim, Hun., May 28, 1845. Teacher of Elman, Heifetz in Petrograd. Located in New York after Russian revolution, 1917.

Aulin (*Oh-lin*), **Tor.** Violinist, composer; born Stockholm, Swed., Sept. 10, 1866. Composed effective violin music.

Aus der Ohe (*Ous-der-Oh-eh*), **Adèle.** Pianist; born Germany, 1865. Pupil of Liszt. Wrote piano suites, etc.

Austin, Ernest. Composer; born London, Dec. 31, 1874. Lives London.

Auteri-Manzocchi (*O-tay-ree-Man-zok-kee*), **Salvatore.** Composer; born Palermo, Italy, Dec. 25, 1846. Composed a number of operas.

Averkamp, Anton. Composer, conductor; born Langerak, Hol., Feb. 18, 1861. Composed works for orchestra. Lives Amsterdam.

Avison, Charles. Composer; born Newcastle-on-Tyne, Eng., 1710; died there, May 9, 1770. Popular in his day. Referred to by Browning in one of his poems.

Ayres, Frederic. Composer; born Binghamton, N. Y., Mar. 17, 1876. Composed piano pieces and songs. Lives Colorado Springs, Col.

B

Bach family. Most famous of musical families; traced to Hans Bach, born 1561, and including over twenty well-known musicians. The great J. S. Bach himself had nineteen children, seven becoming professional musicians; his grandson, Wilhelm Friedrich Ernst, lived until 1845.

Bach, (1) Johann Sebastian. Composer; born Eisenach, Ger., Mar. 21, 1685; died Leipzig, Ger., July 28, 1770. Father of modern music. Equally great as composer, organist, and player on the clavichord. His works—organ sonatas, pre-

ludes and fugues, compositions for clavichord, *Passion* music, sacred cantatas, of which latter no fewer than 226 are still extant, masses, etc.—constitute the fountain-head of modern music. It is a notable fact that Bach and Handel were born in the same year. (2) **Johann Christoph Friedrich,** called the "Bückeburg Bach"; born Leipzig, June 23, 1732; died Bückeburg, Ger., Jan. 26, 1795. In style of composition he approached his brother Emanuel. (3) **Karl Philipp Emanuel.** Composer, pianist; born Weimar, Ger., Mar. 8, 1714; died Hamburg, Ger., Dec. 14, 1788. Third son of J. S. Bach. Musical director at Hamburg, 1767. His compositions mark the transition from his father's style to that of Haydn and Mozart. (4) **Wilhelm Friedemann.** Organist, composer; born Weimar, Ger., Nov. 22, 1710; died Berlin, Jul. 1, 1784. Son of (1).

Bache, Walter. Pianist; born Edgbaston, Eng., Jun. 19, 1842; died London, Mar. 26, 1888. Pupil of Liszt.

Bachmann, Alberto. Violinist, composer; born Geneva, Switz., Mar. 20, 1875. Lives New York.

Bachmann, Georges. Composer; born 1848; died Paris, Dec. (?), 1894. Prolific piano composer.

Bachrich, Sigismund. Violinist, composer; born Hungary, 1841.

Backer-Gröndahl, Agathe. Composer, pianist; born Holmestrand, Nor., Dec. 1, 1847; died Christiania, Nor., Aug., 1907. Composed attractive songs and piano pieces.

Backhaus (Bachaus), **Wilhelm.** Pianist; born Leipzig, Ger., Mar. 26, 1884. Won Rubinstein prize, 1905.

Badarczewska (*Bad-ar-chef-skah*), **Thekla.** Composer; born Warsaw, Pol., 1838; died there, 1862.

Baermann. See **Bärmann.**

Bagge, Selmar. Organist, writer; born Coburg, Ger., Jun. 30, 1823; died Basel, Switz., Jul. 15, 1896.

Bailey, Marie Louise. Pianist; born Nashville, Tenn., Oct. 24, 1876. Pupil of Leschetizky. Lives Vienna.

Baillot (*Bi-yo*), **Pierre Marie.** Violinist, composer; born Passy, France. Oct. 1, 1771; died Paris, Sept. 15, 1842. The principal French violinist of his day. His études and *L'art du violon* belong to the classics of violin playing.

Baini (*Bah-ee-nee*), **Giuseppe.** Composer, writer; born Rome, Oct. 21, 1775; died there, May 21, 1844. Composed sacred works; wrote a monograph on Palestrina.

Bainton, Edgar L. Composer, pianist; born Coventry, Eng. Composed *Pompilia, Celtic Sketches,* etc., for orchestra. Lives Newcastle-on-Tyne, Eng.

Bajeti (*Bah-yay-tee*), **Giovanni.** Composer; born Brescia, Italy, 1815; died Milan, Italy, 1876. Wrote operas.

Baker (1), **Benjamin Franklin.** Composer, teacher of singing; born Wenham, Mass., Jul. 16, 1811; died Boston, Mar. 11, 1889. Succeeded Lowell Mason as public school music teacher in Boston. Composed three cantatas (*The Storm King,* etc.), and other vocal music. (2) **Dalton.** Baritone; born Merton, Eng., Oct. 17, 1879. Successful oratorio and concert artist. (3) **Theodore.** Writer; born New York, 1851. Authority on Indian music; writer of musical dictionaries. With G. Schirmer, music publisher, New York.

Balakireff (*Bah-lah-kee-reff*), **Mily Alexeievitch.** Composer; born Novgorod, Rus., Dec. 31, 1836; died Petrograd, 1910. At twenty became the center of a group of Russian nationalists, the others being Cui, Borodin, Moussorgsky and Rimsky-Korsakoff. Balakireff wrote the symphonic poems *Tamara* and *Russia,* music to *King Lear,* a symphony, some finely wrought songs and brilliant piano pieces (*Islamey, Sonata, 2nd Scherzo,* etc.).

Balart (*Bahlahr*), **Gabriel.** Composer, conductor; born Barcelona, Spain, 1824; died there, 1893. Wrote zarzuelas (light Spanish operas).

Balatka, Hans. Conductor, 'cellist; born Hoffnungsthal, Aus., Mar. 5, 1827; died Chicago, Apr. 17, 1899.

Balfe, Michael William. Composer; born Dublin, Ire., May 15, 1808; died Rowny Abbey, Eng., Oct. 20, 1870. Best remembered by opera *The Bohemian Girl* (1843).

Ball, Ernest R. Composer; born Cleveland, O., Jul. 21, 1878. Many popular songs. Lives New York.

Balthasar, Henry Mathias. Composer; born Arlon, Bel., 1844. Wrote operas, symphonies, cantatas, concertos, etc.

Banister, Henry Charles. Theorist, writer; born London, Jun. 13, 1831; died there, Nov. 20, 1897. Wrote cantatas, overtures, chamber music, musical literature.

Bantock, Granville. Composer; born London, Aug. 7, 1868. Composer of modern school; chief works: cantata *The Fire-worshippers,* operas *Caedmar* and *The Pearl of Iran,* overtures *Saul* and *The Pierrot of the Minute,* symphonic poem *The Curse of Kehama.* His *Atalanta in Calydon* is for voices alone, symphonic style. Professor of music, University of Birmingham, Eng.

Barbieri (*Bahr-bee-ay-ree*). (1) **Carlo Emmanuel.** Composer; born Genoa, Italy, 1822; died Pesth, Hun., 1867. (2) **Francisco Asenjo.** Composer; born Madrid, Spain, Aug. 3, 1823; died there, Feb. 17, 1894. Composed very popular zarzuelas, also orchestral works.

Barblan, Otto. Organist, composer; born Scanfs, Switz., Mar. 22, 1860. Teacher at the Conservatory, Geneva, Switz. Organ and piano works, cantata, etc.

Bardi, Giovanni, Conte del Vernio. About 1534-1612; a wealthy Florentine, at whose house Peri and others made the first experiments in opera.

Bargiel, Woldemar. Composer, pianist; born Berlin, Oct. 3, 1828; died there, Feb. 23, 1897. Wrote a symphony, three concert overtures, and much piano music. Stepbrother of Clara Schumann.

Bärman (*Bare-man*). (1) **Heinrich.** Clarinetist; born Potsdam, Ger., Feb. 14, 1784; died Munich, Ger., Jun. 11, 1847.

Wrote technical works for the clarinet. (2) **Karl.** Pianist, teacher; born Munich, Ger., Jul. 9, 1839; died Newton, Mass., Jan. 17, 1913. Distinguished teacher in Boston.

Barnard, Mrs. Charlotte Alington. Composer; born Dec. 23, 1830; died Dover, England, Jan. 30, 1869. Wrote under the pen-name "Claribel."

Barnby, Sir Joseph. Composer, conductor; born York, Eng., Aug. 12, 1838; died London, Jan. 28, 1896. Wrote admirable church music.

Barnekow (*Bahr-neh-koff*), **Christian.** Composer; born St. Sauveur, 1837. Danish composer of chamber music, piano pieces and songs.

Barnett. (1) **John.** Composer; born Bedford, Eng., Jul. 1, 1802; died Cheltenham, Eng., Apr. 17, 1890. Wrote several operas, chief among them being *The Mountain Sylph.* Also a number of other compositions of various kinds, including nearly 4000 songs. (2) **John Francis.** Pianist, composer, conductor; born London, Oct. 16, 1837. His works include a number of excellent cantatas. Royal College of Music, London. Nephew of (1).

Barrett, William Alexander. Writer; born London, Oct. 15, 1836; died there, Oct. 17, 1891. For a number of years editor of the *Musical Times.*

Bartay (*Bahr-tye*), **Andreas.** Composer; born Szeplak, Hun., 1798; died Mainz, Ger., 1856. Composed principally operas.

Barth, Karl Heinrich. Pianist, conductor; born Pillau, Ger., Jul. 12, 1847. Royal High School of Music, Berlin.

Bartlett. (1) **Homer Newton.** Composer, pianist, organist; born Olive, N. Y., Dec. 28, 1845. Composed a cantata *The Last Chieftain,* a sextet for strings and flute, many vocal and piano pieces. (2) **James Carroll.** Tenor, composer; born Harmony, Me., Jun. 14, 1850; died Apr. 3, 1920.

Bartok, Bela. Pianist, composer; born Nagy Szent Mikles, Hun., 1881. Compositions in advanced modern style. Lives Pesth.

Bassford, William Kipp. Pianist, composer; born New York, Apr. 23, 1839; died there, 1902.

Bassi, Amedeo Vittorio. Tenor; born Florence, Italy, Jul. 25, 1876. Chicago Opera Co. Lives Florence.

Bastiaans, J. G. Organist, composer; born Wilp, Hol., 1812; died Haarlem, Hol., 1875.

Batchelder, John C. Pianist, organist; born Topsham, Vt., 1852. Detroit Conservatory of Music.

Bath, Hubert. Composer, conductor; born Barnstaple, Eng., Nov. 6, 1883. Guildhall School of Music, London.

Batiste (*Bah-teest*), **Antoine-Edouard.** Organist, composer; born Paris, Mar. 28, 1820; died there, Nov. 9, 1876.

Batta, Joseph. 'Cellist, composer; born Maestricht, Hol., 1824.

Bauer, Harold. Pianist; born near London, Apr. 28, 1873. Distinguished virtuoso. Lives New York.

Baumbach, Adolf. Composer, teacher; born Germany, 1830; died Chicago, 1880.

Baumfelder, Friedrich. Pianist, composer; born Dresden, Ger., May 28, 1836. Conductor Singakademie, Dresden.

Baussnern, Waldemar von. Composer; conductor; born Berlin, Nov. 29, 1866. Chief works: operas *Dürer in Venedig, Herbort und Hilde, Der Bundschuh;* songs with orchestra, chamber music, etc. Grand Ducal Music School, Weimar, Ger.

Bax, Arnold. Composer; born London, Nov. 8, 1883. Compositions in modern syle. Lives Rathgar, Ire.

Bayer, Josef. Composer; born Vienna, Mar. 6, 1852. Composed principally ballets and operettas.

Bazin (*Bah-zang*), **François-Emanuel-Joseph.** Theorist; born Marseilles, France, 1816; died Paris, 1878. Teacher of composition, etc., at Paris Conservatory.

Bazzini (*Bat-zeen-ee*), **Antonio.** Violinist, composer; born Brescia, Italy, Mar. 11, 1818; died Milan, Italy, Feb. 10,

1897. Wrote orchestral works and excellent chamber music.

Beach, Mrs. H. H. A. Pianist, composer; born Henniker, N. H., Sept. 5, 1867. Chief works, *Gaelic Symphony,* cantatas, mass with orchestra, piano concerto, and many beautiful songs and piano pieces. Lives Boston.

Beaumont, Paul. Composer; born Mainz, Ger., Jan. 13, 1853. Fine teaching pieces and salon music.

Beazley, James Charles. Composer, teacher; born Ryde, Isle of Wight, Eng., 1850. Composed cantatas, violin, and piano pieces. Lives Ryde.

Beck, Johann H. Violinist, composer; born Cleveland, O., Sept. 12, 1856. Lives Cleveland. Works (mostly MS.), overtures *Lara* and *Romeo and Juliet,* music drama *Salammbo,* cantata *Deucalion,* chamber music, etc.

Becker. (1) **Albert Ernst Anton.** Composer; born Quedlinburg, Ger., Jun. 13, 1834; died Berlin, Feb. 10, 1899. Composed a symphony, a mass, an oratorio, violin concertos, etc. (2) **Hugo.** 'Cellist; born Strassburg, Alsace, Feb. 13, 1864. Royal High School for Music, Berlin. (3) **René Louis.** Pianist, organist, composer; born Bischheim, Alsace, Nov. 7, 1882. Organ compositions especially valuable. Lives Alton, Ill.

Bedford, Mrs. Herbert. See **Lehmann, Liza.**

Beel, Sigmund. Violinist; born California, Mar. 13, 1863. Lives San Francisco.

Beethoven, Ludwig van. Composer; born Bonn, Ger., Dec. 16, 1770; died Vienna, Mar. 26, 1827. Distinguished himself first as a pianist. Made various concert tours (1781-1796). Although a number of his youthful compositions had already been published it was not until his twenty-fifth year (1795) that Beethoven produced anything to which he appears to have thought it worth while to attach an opus number. To this year belong the three pianoforte trios, Op. 1, and the three piano sonatas (Op. 2) dedicated to Haydn. From 1795 dates the beginning of Beethoven's

influence on musical art, an influence the extent of which it is impossible to set down in words. Of works bearing a separate opus number, Beethoven left 138, including 9 symphonies, 7 concertos, 1 septet, 2 sextets, 3 quintets, 16 quartets, 32 piano sonatas, 16 other sonatas, 8 piano trios, 1 opera, 2 masses, etc.

Behm, Eduard. Composer, conductor; born Stettin, Ger., Apr. 8, 1862. Opera and orchestral composer. Lives Berlin.

Behr, Franz. Composer; born Lübtheen, Ger., Jul. 22, 1837; died Dresden, Ger., Feb. 14, 1898. Wrote salon music and light pieces suitable for beginners. Used pseudonyms Cooper, Charles Morley, Francesco d'Orso.

Behrend, Arthur Henry. Composer; born Danzig, Ger., Oct. 21, 1853. Many popular songs—*Daddy, Auntie,* etc. Lives London.

Beliczay (*Bay-li-tchay*), **Julius von.** Composer; born Komorn, Hun., Aug. 10, 1835; died Pesth, Hun., Apr. 30, 1893. Wrote a well-known mass, a symphony, and smaller works.

Bell, William Henry. Composer; born St. Albans, Eng., Aug. 20, 1873. Director College of Music, Cape Town, South Africa. Orchestral works and chamber music.

Bellincioni (*Bel-lin-chee-oh-nee*), **Gemma.** Coloratura soprano; born Como, Italy, Aug. 18, 1866. Lives Berlin.

Bellini, Vincenzo. Composer; born Catania, Italy, Nov. 1, 1801; died Puteaux, France, Sept. 23, 1835. One of the lights of Italian opera. His wealth of melody is evinced in his operas *Il Pirata, La Sonnambula, Norma, I Puritani,* and others.

Bemberg (*Bem-bair*), **Herman.** Composer; born Paris, Mar. 29, 1861. Composed opera *Elaine,* a comic opera, and some famous songs (*Chant Indouë, Nymphs and Fauns,* etc.). Lives Paris.

Benda, Georg. Composer; born Jungbunzlau, Boh., Jun. 30, 1722; died Kostritz, Boh., Nov. 6, 1795. Wrote *Singspiele,* melodramas, etc.

Bendall, Wilfred. Composer; born London, Apr. 22, 1850. Composed operettas and songs. Lives London.

Bendel, Franz. Pianist, composer; born near Rumburg, Boh., Mar. 23, 1833; died Berlin, Jul. 3, 1874. Pupil of Liszt; composed piano pieces and songs.

Bendix. (1) **Victor E.** Pianist, composer; born Copenhagen, Den., May 17, 1851. Pupil of Gade; composed three symphonies, piano works, etc. Lives Copenhagen. (2) **Max.** Violinist, teacher; born Detroit, Mich., Mar. 28, 1866. Lives Chicago. (3) **Otto.** Pianist, teacher; born Copenhagen, Den., Jul. 26, 1845; died San Francisco, Mar. 1, 1904.

Bendl, Karl. Composer; born Prague, Boh., Apr. 16, 1838; died there, Sept. 20, 1897. Wrote operas (still in repertoire), masses, cantatas, orchestral works, songs, choruses, and piano music.

Benedict. (1) **Sir Julius.** Composer, conductor; born Stuttgart, Ger., Nov. 27, 1804; died London, Jun. 5, 1885. Pupil of Hummel and Weber. From 1835 lived in London. Held various posts as conductor. Of his numerous compositions of all kinds, the opera *The Lily of Killarney* and the oratorio *St. Peter* are best known. (2) **Milo Ellsworth.** Pianist, teacher; born Cornwall, Vt., Jun 9, 1866. Pupil of Liszt. Lives Concord, N. H.

Bennett. (1) **Joseph.** Writer; born Berkeley, Eng., Nov. 29, 1831; died Purton, Eng., Jun. 12, 1911. Musical critic, London *Telegraph*. (2) **Sir William Sterndale.** Composer; born Sheffield, Eng., Apr. 13, 1816; died London, Feb. 1, 1875. At the age of sixteen Bennett performed his own piano concerto, and was commended by Mendelssohn. Professor of music at Cambridge University; conductor of the Philharmonic Society, London; 1866 principal of the Royal Academy. (3) **George John.** Composer, organist; born Andover, Eng., May 5, 1863. Organist Lincoln Cathedral.

Benoist, François. Organist, composer; born Nantes, France, Sept. 19, 1794; died Paris, 1878.

Benoit (*Ben-wah*), **Pierre-Léonard-Léopold.** Composer; born Harlebecke, Bel., Aug. 17, 1834; died Antwerp, Bel., Mar. 8, 1901. Leader in Belgian music. Wrote large cantatas (*War, Rubens Cantata, The Rhine,* etc.), operas, marches, a choral symphony, etc.

Berber, Felix. Violinist; born Jena, Ger., Mar. 11, 1871. Distinguished virtuoso. Lives Munich, Ger.

Berens, Hermann. Pianist, composer; born Hamburg, Ger., Apr. 7, 1826; died Stockholm, Swed., May 9, 1880. Composed educational material.

Beresowski (*Be-re-soff-skee*), **Maxim.** Composer; born 1745; died 1777. Russian sacred music.

Berger. (1) **Francesco.** Pianist, teacher; born London, Jun. 10, 1835. Royal Academy of Music, London. (2) **Ludwig.** Pianist, teacher; born Berlin, Apr. 18, 1777; died there, Feb. 16, 1839. (3) **Wilhelm.** Composer; born Boston, Aug. 9, 1861; died Meiningen, Ger., Jan. 16, 1911. Choral works, chamber music, songs, etc.

Berggren, Andreas Peter. Composer, teacher; born Copenhagen, Den., Mar. 2, 1801; died there, Nov. 9, 1880. Advocate of Danish music.

Bergmann, Karl. Conductor; born Ebersbach, Ger., 1821; died New York, Aug. 16, 1876. Leader of Germania Orchestra, New York Philharmonic, etc., pioneer in development of musical appreciation. Teacher of Theodore Thomas.

Bergson, Michael. Composer; born Warsaw, Pol., 1820; died London, 1898.

Beringer, Oscar. Pianist, teacher; born Furtwangen, Ger., Jul. 14, 1844. Royal Academy of Music, London.

Bériot (*Bay-ree-o*). (1) **Charles Auguste de.** Violinist, composer; born Louvain, Bel., Feb. 20, 1802; died Brussels, Bel., Apr. 8, 1870. One of the great violinists of the last century. His compositions hold an important place in the repertory of every violinist. (2) **Ch. Vil-**

fride de. Composer; born Paris, 1833. **Son of (1).** Composed orchestral and chamber music.

Berlioz (*Bair-lee-oz*), **Hector.** Composer; born La Côte St. André, France, Dec. 11, 1803; died Paris, Mar. 8, 1869. Intended by his father, a doctor, for the medical profession. Arriving in Paris, Berlioz preferred to follow his own inclinations, which lay in the direction of music. As a consequence of this determination, his family left him for some time to support himself as best he could. Becoming reconciled to his father, he was afterward given full permission to continue musical studies. Later Berlioz made a number of very successful concert tours, of which he gives lively descriptions in his *Autobiography.* As a composer, Berlioz belongs to the advanced Romantic School. Among his numerous compositions are the symphonies *Symphonie fantastique, Harold, Roméo et Juliet,* the great dramatic legend *Faust,* the operas *Benvenuto Cellini* and *Les Troyens;* the immense *Requiem,* and a number of lesser compositions of all kinds.

Bernacchi (*Bare-nack-kee*), **Antonio.** Singer, teacher; born Bologna, Italy, about 1690; died there, Mar. 1756. Famous master of the old Italian style of singing.

Bernard (*Bare-nahr*), **Emile.** Composer, organist; born Marseilles, France, Nov. 28, 1843; died Paris, Sept. 11, 1902. Composed concertos, suites, cantatas, chamber music, etc.

Bernecker, Konstantin. Composer; born Königsberg, Ger., Oct. 31, 1844; died there, Jun. 9, 1906. Cantatas, oratorios, secular choral works.

Bertini, Henri Jerome. Composer, pianist; born London, Oct. 28, 1798; died Meylan, France, Oct. 1, 1876. His études are in very general use in connection with the earlier stages of piano study.

Berwald (*Bair-valt*). (1) **Franz.** Composer; born Stockholm, Swed., 1796; died there, 1868. Opera composer. (2) **William Henry.** Pianist, composer; born Schwerin-

Mecklenburg, Ger., Dec. 26, 1864. Syracuse University, Syracuse, N. Y.

Besekirsky, Vassily Vassilievitch. Violinist, teacher; born Moscow, Rus., Jan. 27, 1835. Teacher at Conservatory of Moscow, and of many prominent Russian violinists.

Besson (*Bes-song*), **Gustave August.** Musical instrument maker; born Paris, 1820; died there, 1875. Improved wind instruments.

Best, William Thomas. Organist; born Carlisle, Eng., Aug. 13, 1826; died Liverpool, Eng., May 10, 1897. One of the foremost English organists of his day.

Bevan, Frederick Charles. Composer; born London, Jul. 3, 1856. Concert singer and song composer. Lives in Australia.

Bevignani (*Beh-vi-nyah-nee*), **Enrico Cavaliere.** Conductor; born Naples, Italy, Sept. 29, 1841. Italian opera conductor.

Beyer, Ferdinand. Composer, pianist; born Querfurt, Ger., Jul. 25, 1803; died Mainz, Ger., May 14, 1863. Best known for a piano Method.

Bianchi (*Bee-ang-kee*), **Bianca.** Soprano, teacher; born Ger., Jun. 27, 1858. Akademie der Tonkunst, Munich, Ger.

Biber (*Bee-ber*), **Heinrich Johann Franz von.** Violinist, composer; born Wartenburg, Boh., Aug. 12, 1644; died Salzburg, Aus., May 3, 1704. Wrote some fine violin sonatas.

Biedermann, Edward Julius. Organist, composer; born Milwaukee, Wis., Nov. 8, 1849. Composer of masses, etc. Organist in New York.

Biehl, Albert. Composer; born Rudolstadt, Ger., Aug. 16, 1833. Wrote piano studies and pieces. Lived at Hamburg, Ger.

Bignami (*Been-yah-mee*), **Carlo.** Violinist, composer; born Cremona, Italy, 1808; died Voghera, Italy, 1848. Called by Paganini "the first violinist of Italy."

Billings, William. Composer; born Boston, Oct. 7, 1746; died there, Sept. 29, 1800. One of the first American composers of sacred music.

Billington, Elizabeth. Soprano; born London, about 1768; died St. Artein, Aug. 25, 1818. A celebrated English soprano.

Binchois, Egidius (or **Gilles de Binche**). Composer; born Binche, France, about 1400; died Lille, France, 1460. Sacred and secular composer of Flemish contrapuntal school.

Bird, Arthur. Composer; born Cambridge, Mass., Jul. 23, 1856. Composed a symphony, three orchestral suites, the comic opera *Daphne,* ballet *Rübezahl,* and much piano music. Lives in Berlin.

Bischoff. (1) **J. W.** Organist, composer; born Chicago 1850; died Washington, D. C., Jun. 2, 1909. Blind from infancy. (2) **Herman.** Composer; born Duisburg, Ger., Jan. 7, 1868. Composed symphonies, orchestral idyl *Pan,* etc. Lives Munich, Ger.

Bishop. (1) **Sir Henry Rowley.** Composer; born London, Nov. 18, 1786; died there, Apr. 30, 1855. Gave early indication of musical talent. Produced his *Circassian Bride* in 1809. In consequence of its great success he was made conductor at Covent Garden in the following year. A long succession of highly successful dramatic compositions, overtures, and songs gradually brought him to the front as one of the most deservedly popular composers of his day. Although he wrote much excellent music of various kinds, Bishop is now chiefly remembered for his glees and part songs, and as the composer of *Home, Sweet Home.* (2) **Anna.** Soprano; born London, 1814; died New York, Mar. 18, 1884. Wife of (1). (3) **John.** Organist, theorist; born Cheltenham, Eng., Jul. 31, 1817; died there, Feb. 3, 1890. He translated a number of foreign works into English, among others, Spohr's *Violin School* and Czerny's *School of Composition.*

Bispham, David. Baritone; born Philadelphia, Pa., Jan. 5, 1857. Distinguished in opera and concert. Lives New York.

Bizet, Georges. Composer; born Paris, Oct. 25, 1838; died Bougival, France, Jun. 3, 1875. Wrote a number of operas—*Le docteur miracle, Les pêcheurs des perles, La jolie fille de Perth, Numa, Djamileh,* the immensely popular *Carmen,* and music to *L'Arlésienne.*

Blagrove, Henry Gamble. Violinist; born Nottingham, Eng., Oct. 20, 1811; died London, Dec. 15, 1872.

Blahetka, Léopoldine. Pianist; born Guntramsdorf, Aus., Nov. 15, 1811; died Boulogne, France, Jan. 12, 1887.

Blangini, Giuseppe Marc. Mari Felice. Vocalist; born Turin, Italy, Nov. 18, 1781; died Paris, Dec., 1841. Composed vocal works.

Blaramberg, Paul. Composer, teacher; born Orenburg, Rus., Sept. 26, 1841. Has composed operas, etc. Moscow Conservatory.

Blaserna, Pietro. Teacher, writer; born near Aquileia, Italy, Feb. 29, 1836. Famous acoustician. University of Rome.

Blauvelt, Lillian. Soprano, born Brooklyn, N. Y., Mar. 16, 1873. Opera and concert singer. Lives Brooklyn.

Blaze (*Castil-Blaze*), **François-Henri-Joseph.** Writer; born Cavaillon, France, Dec. 1, 1784; died Paris, Dec. 11, 1857. A pioneer among French critical writers; treated opera, the dance, etc.

Blech, Leo. Composer; born Aix, Ger., Apr. 21, 1871. Composed operas *Das war ich, Aschenbrödel,* and the bright *Versiegelt,* also three symphonic poems.

Bleichmann, Julius. Composer, conductor; born Petrograd, Dec. 5, 1868; died there, 1909. Orchestral and opera composer.

Bleyle, Karl. Composer; born Feldkirch, Ger., May 7, 1880. Composed symphony *Lernt Lachen* for voices and orchestra, *Flagellantenzug,* etc. Lives Munich, Ger.

Blind, Tom (Thomas Greene Bethune). Pianist; born near Columbia, Ga., about 1849; died Hoboken, N. J., June 17, 1908. A child of slaves of James Bethune. Played and improvised remarkably.

Bliss, Philip Paul. Tenor, composer; born Clearfield Co., Pa., Jul. 9, 1838; died Ashtabula, O., Dec. 29, 1876. Hymn composer ("Pull for the shore," etc.).

Bloch. (1) **Ernest.** Composer, teacher; born Geneva, Switz., Jul. 24, 1880. Composed orchestral and chamber music, and large choral works. Lives New York. (2) **Josef.** Violinist, composer; born Pesth, Hun., Jan. 5, 1862. Wrote a *Hungarian Overture, Hungarian Rhapsody,* suites, violin works, etc. Buda-Pesth Conservatory.

Blockx (*Block*), **Jan.** Composer; born Antwerp, Bel., Jan. 25, 1851; died there, May 26, 1912. Composed operas *The Princess of the Inn, Thyl Uylenspiegel, The Bride of the Sea,* the ballet *Milenka,* and cantatas.

Blon, Franz von. Composer, conductor; born Berlin, Jul. 16, 1861. Popular military marches. Lives Berlin.

Bloomfield-Zeisler, Fanny. Pianist; born Bielitz, Aus., Jul. 16, 1866. Distinguished virtuoso. Lives Chicago.

Blow, John. Organist, composer; born Westminster, Eng., 1648; died there, Oct. 1, 1708. One of the many distinguished musicians trained in the Chapel Royal, time of Charles II.

Blumenfeld, Felix. Composer, pianist; born Kovalevska, Rus., Apr. 23, 1863. Composed works for orchestra, piano, 'cello. Petrograd Conservatory.

Blumenthal, Jacob. Composer; born Hamburg, Ger., 1829; died London, May 17, 1908. A prolific song writer.

Bobinski, Heinrich. Pianist; born Warsaw, Pol., Feb. 1, 1861. Composed an overture, piano concerto, etc. Kiev, Rus., Conservatory.

Boccherini, Luigi. Composer, 'cellist; born Lucca, Italy, Feb. 19, 1743; died Madrid, Spain, May 28, 1805. Wrote

a great deal of excellent and original chamber music. Best known by a *Minuet.*

Bochsa, Robert Nicholas. Harpist, composer; born Montmédy, France, Aug. 9, 1789; died Sydney, N. S. W., Jan. 6, 1856.

Bodansky, Artur. Conductor; born Vienna, Dec. 16, 1877. Metropolitan Opera Co., New York.

Boehe (*Bay-e*), **Ernest.** Composer; born Munich, Ger., Dec., 27, 1880. Composed symphonic poems *Odysseus' Journey, Circe's Island, Nausicaa's Lament, Odysseus' Return, Taormina,* a *Tragic Overture,* etc. Lives Odenburg, Ger.

Boehm (*Baym*), **Theobald.** Flute-maker; born Munich, Ger., Apr. 9, 1794; died there, Nov. 15, 1881. Improved the flute.

Boekelman (*Bek-el-man*), **Bernardus.** Pianist, teacher; born Utrecht, Hol., Jun. 9, 1838. Since 1866 in U. S.; was musical director at Farmington (Conn.) Girls' School. Lives New York.

Boëllman (*Bo-ell-man*), **Léon.** Organist, composer; born Ensisheim, Alsace, Aug. 25, 1862; died Paris, Oct. 11, 1897. Composed a symphony, variations, fantaisie, etc., with organ.

Boëtus (Boëthius), **Anicius.** Philosopher, writer; born Rome about 475; died there about 524. His *De Musica* the chief authority on Greek music. Was executed for alleged treason by Theodoric, whose counsellor he had been.

Bohlmann, Theodor. Pianist; born Osterwieck, Ger., Jun. 23, 1865. Cincinnati College of Music.

Bohm, Karl. Pianist, composer; born Berlin, Jul. 11, 1844. Wrote attractive music for piano, violin, voice. Lives Berlin.

Boieldieu, François Adrien. Composer; born Rouen, France, Dec. 15, 1775; died Jarcy, France, Oct. 8, 1834.

Wrote a number of successful operas: *Zoraime et Zulnare, Le Calif de Bagdad, Jean de Paris, La dame blanche,* and others. Boieldieu's operas are distinguished by much charming melody, and a certain naïve freshness of sentiment.

Boisdeffre (*Bwa-defr*), **Ch.-Henri-René de.** Composer; born Vesoul, France, 1838; died Veselize, France, 1906. Composed a symphony, oratorio *The Song of Songs,* orchestral *Scènes Champêtres,* chamber music, etc.

Boise, Otis Bardwell. Organist, theorist; born Oberlin, O., Aug. 13, 1844; died Baltimore, Md., Dec. 2, 1912. Composed a symphony, two overtures, piano concerto, etc. Teacher of harmony and composition at Peabody Conservatory, Baltimore.

Boito (*Bo-ee-to*), **Arrigo.** Composer; born Padua, Italy, Feb. 24, 1842; died Milan, Italy, Jun. 9, 1918. Distinguished both as poet and opera composer. His best-known opera is *Mefistofele.*

Bolck, Oscar. Pianist, composer; born Hohenstein, Ger., Mar. 4, 1837; died Bremen, Ger., May 2, 1888.

Bonawitz, J. H. Pianist, composer; born Dürkhein, Ger., Dec. 4, 1839. Lived in London and Vienna.

Bonci, Alessandro. Tenor; born Cesena, Italy, 1870. Sang in U. S. Lives Milan, Italy.

Bonnet, Joseph. Organist, composer; born Bordeaux, France, Mar. 17, 1884. Visited U. S. Lives Paris.

Bononcini (Buononcini), **Giovanni Battista.** Composer; born Modena, Italy, 1660; died 1750. Opera composer, Handel's rival.

Bonvin, Ludwig. Composer, conductor; born Siders, Switz., Feb. 17, 1850. In U. S. since 1887. Composed much Catholic church music.

Boott, Francis. Composer; born Boston, Jun. 24, 1813; died Cambridge, Mass., Mar. 1, 1904. Wrote sacred works, a mass, etc.

Borch, Gaston. Composer, 'cellist; born Guines, France, Mar. 8, 1871. Composed three operas, a symphony, a

piano concerto, etc. Best known by songs. Lives New York.

Bordogni (*Bor-dohn-yee*), **Marco.** Singer, teacher; born Gazzaniga, Italy, 1788; died Paris, Jul. 31, 1856. Composer of vocalises.

Borodin, Alexander Porphyrievitch. Composer; born Petrograd, Nov. 12, 1834; died there, Feb. 27, 1887. National Russian School. Famous also in medicine. Composed two symphonies, a *Sketch of the Steppes,* opera *Prince Igor,* chamber music and solo works.

Borowski (*Bor-off-skee*), **Felix.** Composer, writer, teacher; born Burton, Eng., Mar. 10, 1872. Composed refined piano, organ, and violin pieces. Chicago Musical College.

Bortnianski (*Bort-nyan-skee*), **Dimitri.** Composer; born Gloukov, Rus., 1752; died Petrograd, Sept. 25 (Oct. 8), 1825. Composer of Russian church music.

Bos, Coenraad V. Pianist; born Leyden, Hol., Dec. 7, 1875. Distinguished accompanist. Lives New York.

Bossi, Marco Enrico. Organist, composer; born Salò, Italy, Apr. 25, 1861. Leading Italian composer. Works include organ concertos, cantata *Paradise Lost,* operas *Paquita, The Wanderer,* and *The Angel,* chamber music and many shorter pieces. Lives Como, Italy.

Botta, Luca. Tenor; born Amalfi, Italy, Apr. 16, 1884; died New York, 1917.

Bottesini (*Bot-te-see-nee*), **Giovanni.** Double-bass player; born Crema, Italy, Dec. 24, 1823; died Parma, Italy, Jul. 7, 1889. Made many concert tours as a virtuoso on the double-bass. His command over the resources of his instrument, his clearness of intonation, expression, and execution were wonderful. Bottesini was also a composer of merit, having written operas, symphonies, concertos, quartets, etc.

Bourgault-Ducoudray (*Boor-goh-Du-cooh-dray*), **Louis Albert.** Composer; born Nantes, France, Feb. 2, 1840; died Vernouillet, France, Jul. 4, 1910. Composed operas and orchestral works; investigated folk-music.

Bovy, Ch.-Samuel (pseudonym Lysberg). Composer, pianist; born Lysberg, Switz., Mar. 1, 1821; died Geneva, Switz., Feb. 15, 1873. Composed salon music.

Bowen, York. Composer, teacher; born London, Feb. 22, 1884. Composed for orchestra, and viola solos. Royal Academy of Music, London.

Bowman, E. M. Organist, teacher; born Barnard, Vt., Jul. 18, 1848; died Brooklyn, Aug. 27, 1913. Author of works on piano teaching.

Boyce, William. Organist, composer; born London, Feb. 7, 1710; died there, Feb. 7, 1779. Editor of *Cathedral Music;* composed *Hearts of Oak.*

Boyle, George F. Pianist, composer; born Sydney, N. S. W., Jun. 29, 1886. Composed piano concerto, cantatas, piano pieces. Peabody Conservatory, Baltimore, Md.

Bradbury, William B. Composer; born York, Me., Oct. 6, 1816; died Montclair, N. J., Jan. 7, 1868. Composed two cantatas; much music for Sunday-school.

Bradsky, Wenzel. Composer; born Hakovnik, Boh., 1833; died there, 1881. Composed operas and very popular songs.

Braga, Gaetano. 'Cellist, composer; born Giulianova, Italy, Jun. 9, 1829; died Milan, Italy, Nov. —, 1907. Best known by *Angel's Serenade.*

Braham, John. Tenor; born London, 1774; died there, Feb. 17, 1856. Equally great in opera and oratorio.

Brahms, Johannes. Composer; born Hamburg, Ger., May 7, 1833; died Vienna, Apr. 3, 1897. Attracted much attention as a boy by his compositions and piano playing. Settled in Vienna in 1869. His compositions cover a wide range, and with the exception of opera there is scarcely a department of musical art in which he has not made his influence felt. Powerful, original, and versatile, Brahms ranges from the slightest to the grandest in his choice of form, and in sentiment he is just as catholic, passing from

the austere grandeur of the *Requiem* or the *Song of Destiny* to the delicate charm of many of his lesser compositions—songs, piano pieces, etc. Brahms's predominant characteristics are great and even daring intensity, coupled, in the works of his maturity, with a rigid artistic reserve. Brahms is best known by his four symphonies, which are classical in form and spirit. Modern composers use a larger orchestra and struggle for dramatic effects, but he proved that great music could still be written with the classical forces.

Brambach, Kaspar Joseph. Composer; born Bonn, Ger., Jul. 14, 1833; died there, Jun. 20, 1902. Known by his cantatas.

Brandeis, Frederick. Pianist, composer; born Vienna, Jul. 5, 1835; died New York, 1899. Composed salon music.

Brandt, Marianne (really Bischoff). Contralto; born Vienna, Sept. 12, 1842. Lives Vienna.

Brandts-Buys, Jan. Composer; born Zutphen, Hol., Sept. 12, 1868; died 1917.

Branscombe, Gena. Composer; born Picton, Ont. Successful songs and choruses for women's voices. Lives New York.

Brassin (*Bras-sang*), **Louis.** Pianist, composer; born Aix, Ger., Jun. 24, 1840; died Petrograd, May 17, 1884. Wrote études, a piano method, salon pieces, etc.

Brauer, Max. Conductor, composer; born Mannheim, Ger., May 9, 1855. Wrote a suite for strings, two operas, violin pieces, etc. Lives Carlsruhe, Ger.

Braunfels, Walter. Composer; born Frankfort, Ger., Dec. 19, 1882. Composed comic operas and works for orchestra. Lives Munich.

Brecher, Gustav. Composer, conductor; born Eichwald, Boh., Feb. 5, 1879. Composed a symphony *Aus unserer Zeit,* the symphonic poem *Rosmersholm,* etc. Lives Cologne, Ger.

Bree (*Bray*), **Johann Bernard van.** Violinist, composer; born Amsterdam, Hol., Jan. 29, 1809; died there, Feb. 14, 1857. Best known by cantata *St. Cecilia's Day.*

Breithaupt, Rudolph Maria. Pianist, teacher; born Brunswick, Ger., Aug. 11, 1873. Exponent of weight-technic system. Lives Berlin.

Brema (*Bray-ma*), **Marie** (really Minnie Fehrmann). Mezzo-soprano; born Liverpool, Eng., Feb. 28, 1856. Famous Wagnerian mezzo-soprano. Royal College of Music, Manchester, Eng.

Breton y Hernandez (*Her-nan-deth*), **Tomas.** Composer; born Salamanca, Spain, Dec. 29, 1850. Opera composer; produced also *Polonaise, Scherzo, Funeral March,* and *Andalusian Pictures* for orchestra.

Bréval (*Bray-vahl*), **Lucienne** (really Bertha Schilling). Soprano; born Berlin, Nov. 4, 1869. Wagnerian and French opera rôles. Lives Paris.

Bréville (*Bray-veel*), **Pierre de.** Composer, teacher; born Bar-le-Duc, France, Feb. 21, 1861. Pupil of César Franck. Works include masses, the oratorio *St. Rose de Lima,* orchestral *Nuit de Decémbre,* overture *Princess Maleine,* music to Maëterlinck's *Sept Princesses,* and Kalidasa's *Sakuntala,* also songs, piano works, etc. Schola Cantorum, Paris.

Brewer. (1) **Albert Herbert.** Organist, composer; born Gloucester, Eng., Jun. 21, 1865. Conductor Three Choirs Festival, Gloucester. (2) **John Hyatt.** Organist, composer; born Brooklyn, N. Y., Jan. 18, 1856. Composed organ and church music, songs, choral works, etc. Lives Brooklyn.

Bridge. (1) **Frank.** Composer, conductor; born Brighton, Eng., Feb. 26, 1879. Composed works for orchestra and chamber music. Lives London. (2) **Sir Frederick.** Organist, composer; born Oldbury, Eng., Dec. 5, 1844. Composed much church music. Organist Westminster Abbey. (3) **Joseph Cox.** Organist; born Rochester, Eng., Aug. 16, 1853. Chester Cathedral.

Bridgetower, George Augustus Polgreen. Violinist; born Biala, Pol., 1780; died London, between 1840 and 1850. Son of an African father and a European mother. Bridgetower was the first to play the *Kreutzer* sonata in public.

Brink, Jules ten. Composer; born Amsterdam, Hol., Nov. 4, 1838; died Paris, Feb. 6, 1889. Composed for orchestra.

Bristow, George F. Composer; born Brooklyn, Dec. 19, 1825; died New York, Dec. 13, 1898. Composed opera *Rip van Winkle.*

Britton, Thomas. Musical amateur; born Northamptonshire, Eng., 1651; died London, Sept. 27, 1714. A remarkable musical enthusiast, who, from the nature of his calling, was commonly known as the "Musical Small-coals Man."

Broadwood, John. Piano-maker; born Cockburnspath, Eng., Oct., 1732; died 1812. Contributed to develop the piano mechanism.

Brockway, Howard A. Pianist, composer; born Brooklyn, N. Y., Nov. 22, 1870. Works include *Sylvan Suite* for orchestra, a symphony (MS), cantata, orchestral ballade, scherzo, a *Cavatina* and a *Romance* for violin and orchestra, and many short works for violin, piano pieces, songs, etc. Lives New York.

Brodsky, Adolf. Violinist, teacher; born Taganrog, Rus., Mar. 21, 1751. Teacher of a number of prominent violinists in Europe and U. S. Royal College of Music, Manchester, Eng.

Broekhoven (*Breck-ho-ven*), **John A.** Theorist, harmony teacher; born Beek, Hol., 1852. Composed *Suite Creole, Columbia Overture,* etc. Cincinnati College of Music.

Bronsart. (1) **Hans von.** Pianist, conductor; born Berlin, Feb. 11, 1830; died Munich, Ger., Nov. 3, 1913. (2) **Ingeborg von.** Pianist, composer; born Petrograd, Aug. 24, 1840; died Munich, Ger., Jun. 17, 1913. Composed operas, concertos, sonatas, fugues, etc. Wife of (1).

Brown, Eddy. Violinist; born Chicago, Jul. 15, 1895. Distinguished virtuoso. Lives New York.

Bruch, Max. Composer; born Cologne, Ger., Jan. 6, 1838. Great in his violin concertos (especially No. 2, in G minor) and in martial cantatas, such as *Odysseus, Frithjof,* etc., all these being inspired works of genius. Lives Berlin.

Bruckner (*Brook-ner*), **Anton.** Organist, composer; born Ansfelden, Aus., Sept. 4, 1824; died Vienna, Oct. 11, 1896. Composer of famous symphonies, nine in all. These works, especially the last three, handle the full orchestra with the utmost breadth and skill, placing Bruckner in the first rank of composers. The last one is unfinished, and dedicated to God.

Brüll (*Bril*), **Ignaz.** Pianist, composer; born Prossnitz, Aus., Nov. 7, 1846; died Vienna, Sept. 17, 1907. Wrote *The Golden Cross* and other operas, etc.

Brune, Adolf Gerhard. Pianist, composer; born near Hanover, Ger., Jun. 21, 1870. Composed for orchestra, chamber music, organ; also piano pieces and songs. Lives Chicago.

Bruneau, Alfred. Composer, writer; born Paris, Mar. 3, 1857. Has written an *Overture héroïque,* symphonic poems —*La belle au bois dormant, Léda* and *Penthésilée;* operas *Kerim, Le rêve,* and *L'attaque du moulin,* etc. Lives Paris.

Bruni, Antoine Barthelemy. Violinist, conductor; born Coni, Italy, 1759; died there, 1823. Wrote some important educational works in connection with the violin, also the viola.

Bucalossi, Ernest. Composer; born London, May 27, 1867. Composed songs and dance music.

Büchner, Emil. Composer; born Osterfeld, Ger., Dec. 25, 1826; died Erfurt, Ger., June 9, 1908. Opera and overture composer.

Buck. (1) **Dudley.** Organist, composer; born Hartford, Conn., Mar. 10, 1839; died Orange, N. J., Oct. 6, 1909. His

works include the opera *Deseret,* orchestral music, organ, church and piano music, cantatas—*King Olaf's Christmas, Voyage of Columbus, Hymn to Music, The Light of Asia, The Christian Year* (a cycle of five cantatas)—and other compositions. (2) **Percy Carter.** Organist, composer; born West Ham, Eng., Mar. 25, 1871. Composed for orchestra, chamber music, church service. Trinity College, Dublin.

Buhlig (*Boo-lig*), **Richard.** Pianist; born Chicago, 1880.

Bull. (1) **John.** Organist, composer; born Somersetshire, Eng., about 1563; died Antwerp, Bel., Mar. 13, 1628. One of the great English musicians of the Elizabethan period. (2) **Ole Bornemann.** Violinist; born Bergen, Nor., Feb. 5, 1810; died Lysö, Nor., Aug. 17, 1880. Composed violin works which he played at his concerts.

Bullard, Frederick Field. Composer; born Boston, Mass., Sept. 21, 1864; died there, Jun. 24, 1904. Composed church music, secular choruses, and songs; best known by *Stein Song.*

Bülow, Hans Guido von. Pianist, conductor; born Dresden, Ger., Jan. 8, 1830; died Cairo, Egypt, Feb. 12, 1894. Edited Beethoven's sonatas. Made piano arrangements, such as *Tristan and Isolda.* His orchestra at Meiningen was so well disciplined that once, when he was late, it played a piece without any leadership.

Bungert, August. Composer; born Mühlheim, Ger., Mar. 14, 1846; died Leulersdorf, Ger., Oct. 26, 1915. Composed a comic opera, a symphonic poem, overture *Tasso,* etc., also a cycle of six operas on Greek subjects: *Achilles, Clytemnestra, Circe, Nausicaa, Odysseus' Return and Odysseus' Death.*

Bunnett, Edward. Organist, composer; born near E. Dereham, Eng., Jun. 26, 1834. Composed cantatas and church music. Lives Mancroft, Eng.

Bunning, Herbert. Composer, conductor; born London, May 2, 1863. Composed symphonic poems, rhapsody, two overtures, operas, a *Village Suite,* scenas, songs, etc. Lives London.

Buths (*Boots*), **Julius.** Pianist, conductor; born Wiesbaden, Ger., May 7, 1851. Composed for orchestra and chamber music. Düsseldorf Conservatory.

Butt, Clara. Contralto; born Southwick, Eng., Feb. 1, 1873. Distinguished for the rich quality and depth of her lower tones. Lives London.

Butterfield, James Austin. Composer; born Hertfordshire, Eng., May 18, 1837; died Chicago, Jul. 6, 1891. Composed songs, cantata *Belshazzar,* etc.

Buxtehude (*Boox-te-hoo-deh*), **Dietrich.** Organist, composer; born Helsingör, Den., 1637; died Lübeck, Ger., May 9, 1707. The most famous organist of his time. Bach came to hear him play.

Byrd, William. Organist, composer; born London, 1542; died there, Jul. 14, 1623. The "Father of Musicke." Celebrated for his church music and madrigals.

C

Caballero (*Kah-vahl-lyair-oh*), **Fernandez.** Composer; born Murcia, Spain, Mar. 14, 1835; died Madrid, Spain, 1906. Composed zarzuelas.

Cabezon (*Cah-be-thon*), **Antonio de.** Organist, harpsichordist; born Madrid, Spain, Mar. 30, 1510; died there, May 24, 1566. Was blind. Called the "Spanish Bach."

Caccini (*Cat-chee-nee*), **Giulio.** Composer; born Rome, about 1550; died Florence, Italy, Dec., 1618. Originated opera with Peri at Florence. His daughter Francesca was a gifted contrapuntal composer.

Cadman, Charles Wakefield. Composer; born Johnstown, Pa., Dec. 24, 1881. Composed song-cycles with orchestra (*Sayonara, Three Moods,* etc.), choral works, etc.; best known by his settings of Indian melodies, which are very beautiful; but these are chiefly the composer's work, as the Indians have no harmony, singing in unison. Cadman has

written an opera, *Shanewis,* on Indian melodies. Lives Los Angeles, Cal.

Cady, Calvin B. Teacher; born Barry, Ill., Jun. 21, 1851. Has trained many teachers for fundamental work. Lives Portland, Ore.

Caffarelli, Gaetano Majorano (*Ca-fa-rel-lee, Gah-eh-ta-no Mah-yo-rah-no*). Singer; born Bari, Italy, Apr. 16, 1703; died Santo Dorato, Italy, Feb. 1, 1783; also given as Nov. 30, 1783. Male soprano.

Cagnoni (*Can-yo-ni*), **Antonio.** Composer, conductor; born Godiasco, Italy, 1828; died Bergamo, Italy, 1896. Composed a number of operas.

Cahen (*Kaa-en*), **Albert.** Composer; born Jan. 8, 1846; died Cap d'Ail, France, Mar., 1903. Pupil of César Franck; composed operas and songs.

Caldicott, Alfred James. Composer; born Worcester, Eng., Nov. 26, 1842; died Gloucester, Eng., Oct. 24, 1897. Composed cantatas, operettas and glees.

Calkin, J. Baptiste. Organist, composer; born London, Mar. 16, 1827; died there, Mar. 15, 1905. Composed church music.

Callaerts, Joseph. Organist, composer; born Antwerp, Bel., Aug. 22, 1838; died there, Mar. 3, 1901. Composed an opera, a prize symphony, cantatas, etc.

Callcott. (1) **John Wall.** Organist, composer; born Kensington, Eng., Nov. 20, 1766; died Bristol, Eng., May 15, 1821. A great glee writer. (2) **William Hutchins.** Composer; born Sept. 28, 1807; died Aug. 5, 1882. Composed anthems and songs. Son of (1).

Calvé (*Cahl-veh*), **Emma.** Soprano; born Aveyron, France, 1866. Famous as "Carmen." Lives Aveyron.

Cambert (*Cam-bare*), **Robert.** Composer; born Paris, 1628; died London, 1677. The first writer of French opera.

Camp, John Spencer. Organist, composer; born Middletown, Conn., Jan. 30, 1858. Composed orchestral works, cantatas, organ pieces, etc. Lives Hartford, Conn.

Campagnoli (*Kam-pa-nyo-lee*), **Bartolomeo.** Violinist, composer; born Cento, Italy, Sept. 10, 1751; died Neustrelitz, Nov. 6, 1827. Wrote a *Violin School,* studies for viola, etc.

Campanari. (1) **Leandro.** Violinist, teacher, conductor; born Rovigo, Italy, Oct. 20, 1857. Lives San Francisco. (2) **Giuseppe.** Baritone; born Venice, Italy, Nov. 17, 1858. At first a 'cellist, then with Metropolitan Opera Co. as baritone. Brother of (1). Lives New York.

Campanini. (1) **Italo.** Tenor; born Parma, Italy, Jun. 29, 1846; died Vigatto, Italy, Nov. 22, 1896. Distinguished in Italian opera. (2) **Cleofonte.** Conductor Chicago Opera Co.; born Parma, Italy, Sept. 1, 1860; died Dec. 19, 1919.

Campbell-Tipton, Louis. Composer; born Chicago, Ill., Nov. 21, 1877. Composed for piano, violin, and voice. Lives Paris.

Campra, André. Composer; born Aix, Ger., Dec. 4, 1660; died Versailles, France, Mar. 29, 1744. Early French opera composer.

Capocci (*Ca-pot-tchee*), **Filippo.** Composer, organist; born Rome, May 11, 1840; died there, 1898. Composed organ works and the oratorio *St. Atanasio.*

Capuzzi (*Ca-poot-zi*), **Giuseppe Antonio.** Violinist; born Brescia, Italy, 1753; died Bergamo, Italy, 1818. Composed operas, ballets, and chamber music.

Caraccioli, Luigi. Composer, teacher; born Andria, Italy, Aug. 11, 1847; died London, Aug. 22, 1887.

Carafa (*Ka-rah-fa*), **Michele Enrico.** Composer; born Naples, Italy, Nov. 17, 1787; died Paris, Aug. 26, 1862. Composed operas and piano pieces.

Carey, Henry. Composer, singer; born London, 1685 (1692); died there, Oct. 4, 1743. The first to sing "God Save the King," and reputed composer of it.

Carissimi, Giacomo. Composer; born Marini, Italy, about 1604; died Rome, Jan. 12, 1674. One of the earliest writers of oratorio.

Carl, William Crane. Organist, teacher; born Bloomfield, N. J., Mar. 2, 1865. Head of school for organists, New York.

Caro, Paul. Composer; born Breslau, Ger., Oct. 25, 1859. Composed four symphonies, operas *Hero and Leander* and *Ulfosti's Wedding,* overtures, symphonic poems, string quartets, etc. Lives Breslau.

Caron, Rose. Soprano; born Monerville, France, Nov. 17, 1857. Wagnerian rôles in French. Paris Conservatory.

Carpenter, John Alden. Composer; born Park Ridge, Ill., Feb. 28, 1876. Composed for orchestra in modern style, also songs, violin pieces, etc. Lives Chicago.

Carreño, Teresa. Pianist; born Caraccas, Venezuela, Dec. 22, 1853; died New York, Jun. 12, 1917. Distinguished virtuoso.

Carrodus, John Tiplady. Violinist, teacher; born Brathwaite, Eng., Jan. 20, 1836; died London, Jul. 13, 1895.

Carse, Adam von Ahn. Composer; born Newcastle, Eng., May 10 (19), 1878. Composed for orchestra, chamber music, and voice. Royal Academy of Music, London.

Caruso, Enrico. Tenor; born Naples, Italy, Feb. 25, 1873. The greatest tenor of his time. Lives New York.

Carvalho, Caroline Miolan. Soprano; born Marseilles, France, Dec. 31, 1827; died Puys, France, Jul. 10, 1895. Leading artist at the Paris Grand Opéra.

Cary, Annie Louise. Contralto; born Wayne, Me., Oct. 22, 1842. Successful in opera, oratorio, concert. Lives Norwalk, Conn.

Casals, Pablo. 'Cellist, composer; born Veudrell, Spain, Dec. 30, 1876. Distinguished virtuoso. Lives New York.

Casella, Alfredo. Pianist, composer; born Turin, Italy, Aug. 25, 1883. St. Cecilia Conservatory, Rome.

Catalani. (1) **Angelica.** Soprano; born Sinigaglia, Italy, May 10, 1780; died Paris, Jun. 12, 1849. One of the most brilliant sopranos known to history. (2) **Alfredo.** Composer; born Lucca, Italy, Jun. 19, 1854; died Milan, Italy, Aug. 7, 1893. Composed sacred music, operas *La Wally* and *Dejanire,* etc.

Catel, Charles Simon. Composer, teacher; born L'Aigle, France, Jun. 10, 1773; died Paris, Nov. 29, 1830. Harmony teacher at the Paris Conservatory; composed operas, etc.

Cavalieri. (1) **Emilio del.** Composer; born Rome about 1550; died Florence, Italy, Mar. 11, 1602. Composer of the first oratorio. (2) **Lina.** Soprano; born Rome, Dec. 25, 1878. Chicago Opera Co.

Cavalli, Francesco (really Caletti-Bruni). Composer; born Cremona, Italy, 1599 (1600); died Venice, Jan. 14, 1676. Pupil of Monteverde, whose works he surpassed. Cavalli's best operas were *Giasone, Serse,* and *Ercole Amante.*

Cavos, Catterino. Composer; born Venice, Italy, 1776; died Petrograd, 1840. Wrote operas in Russian, especially *Ivan Sonsanin,* the subject used later by Glinka in founding the native Russian school.

Cellier, Alfred. Composer, conductor; born London, Dec. 1, 1844; died there, Dec. 28, 1891. Wrote very successful light operas.

Cesti, Marco Antonio. Composer; born Florence, Italy, 1620; died Venice, 1669. Early opera composer.

Chabrier (*Shab-ree-ay*), **Alexis Emmanuel.** Composer; born Ambert, France, Jan. 18, 1841; died Paris, Sept. 13, 1894. Composed operettas, operas *Gwendoline, Le roi malgré lui,* the unfinished *Briseis,* the lyric scene *La Sulamite, España,* for orchestra, *Bourrée fantastique,* for piano, etc.

Chadwick, George Whitfield. Composer; born Lowell, Mass., Nov. 13, 1854. Studied in Boston, and under Jadassohn, Reinecke, and Rheinberger in Europe. Became teacher in the New England Conservatory of

Music, also its Director. His works include the comic opera *Tabasco, The Viking's Last Voyage,* the lyric drama *Judith,* symphonies, overtures, chamber music, choral ballads, and songs. He won later successes with his *Symphonic Suite* and the symphonic poem *Aphrodite.* Lives Boston.

Chaliapine, Fédor. Bass; born Kazan, Rus., Feb. 13, 1873. Distinguished for dramatic power. National Opera, Moscow.

Chambonnières (*Sham-bon-ee-air*), **Jacques.** Claveçinist, composer; born about 1600; died 1670. Composer for clavichord in the seventeenth century.

Chaminade, Cécile. Pianist, composer; born Paris, Aug. 8, 1861. Composed the ballet-symphony *Calirrhoë,* the lyric symphony *Les Amazones,* suites, a concerto, etc., but is best known by her graceful and dainty songs and piano pieces. Lives Paris.

Chapman, William Rogers. Organist, conductor; born Hanover, Mass., Aug. 4, 1855. Conductor Maine Festival Chorus. Lives New York.

Chappell, William. Historian; born London, Nov. 20, 1809; died there, Aug. 20, 1888. Wrote a *History of Music* extending from the earliest records to the fall of the Roman Empire; also *History of the Popular Music of the Olden Times.*

Chapuis (*Shah-pwee*), **Auguste Paul.** Composer, conductor; born Dampierre-sur-Salon, France, Apr. 20, 1862. His operas are not very successful. Harmony teacher at the Paris Conservatory.

Charpentier (*Shar-pon-tyay*), **Gustave.** Composer; born Dieuze, Lorraine, Jun. 25, 1860. Best known by opera *Louise,* a protest against the hard life of working-girls; a sequel, *Julien,* not very great. Wrote the suite *Impressions d'Italie,* the cantata *La Vie du Poète,* and smaller works. Lives Paris.

Chausson (*Show-song*), **Ernest.** Composer, conductor; born Paris, 1855; died Limay, France, Jun. 12, 1899. Composed the operas *Hélène* and *Le Roi Arthus*, the symphonic poems *Viviane* and *Les Caprices de Marianne*, a symphony, chamber music, incidental music to *The Tempest*, and songs.

Cherubini, Maria Luigi. Composer; born Florence, Italy, Aug. 14, 1760; died Paris, Mar. 15, 1842. After receiving lessons from his father, was placed under the care of the celebrated Giuseppe Sarti, whose pupil he remained for four years. When only thirteen Cherubini wrote a successful mass. His first opera, *Quinto Fabio*, was produced in 1780. In 1788 he settled in Paris, where he acquired a great reputation as a composer of operas and church music. Principal among his operas, which are real works of art, are *Ifigenia in Aulide, Lodoïska, Médée, Les deux journées*, and *Anacreon*. He also wrote four masses, a requiem, string quartets, many lesser compositions, and a masterly work on counterpoint. From 1821 to 1841 he was head of the Paris Conservatory.

Chevé (*Sheh-vay*), **Emile J. M.** Teacher; born Douarnenez, France, 1804; died Paris, Aug. 26, 1864. Inventor of simplified system of teaching vocal music.

Chevillard (*Shev-ee-yar*), **Camille.** Conductor; born Paris, Oct. 14, 1859. Conductor of Lamoureux concerts. Has composed a ballade, a symphony, a symphonic poem, and smaller works. Paris Conservatory.

Chickering, Jonas. Piano-maker; U. S. A., 1798-1853.

Chipp, Edmund Thomas. Organist, composer; born London, Dec. 25, 1823; died Nice, France, Dec. 17, 1886. Composed two oratorios, much church music, organ pieces, etc.

Chittenden, Kate Sara. Pianist, teacher; born Hamilton, Ont., Apr. 17, 1856. Director American Institute of Applied Music, New York.

Chladni (*Khlat-nee*), **Ernst Florens Friedrich.** Physicist; born Wittenberg, Ger., Nov. 30, 1756; died Breslau, Ger., Apr. 3, 1827. Made very profound researches into the subject of acoustics.

Chopin, Frédéric François. Pianist, composer; born Zelazowa Wola, Pol., Feb. 22, 1810; died Paris, Oct. 17, 1849. Made his first important public appearance in Vienna in 1829, where the delicate charm and expression of his playing excited great public attention. From 1831 until his death Chopin lived in Paris. Chopin is king of pianoforte composers. Of French and Polish parentage, he shows in his works the combined influences of the Slavonic and the French spirit. There is about them the wild, dreamy nature of the Slav, and a dainty caprice, coupled with an exquisite perfection of form and manner, thoroughly French.

Chorley, Henry F. Writer; born Blockley Hurst, Eng., Dec. 15, 1808; died London, Feb. 16, 1872. Eminent musical critic.

Chrysander, Friedrich. Historian; born Lübtheen, Ger., Jul. 8, 1826; died Bergedorf, Ger., Apr. 13, 1901. A distinguished writer on musical subjects. His most important work is his monumental biography of Handel. On all subjects connected with Handel or his compositions, Chrysander takes unquestioned rank as the greatest authority.

Chwatal (*Shvah-tal*), **Franz X.** Composer; born Rumburg, Boh., Jun. 19, 1808; died Soolbad, Jun. 4, 1874.

Cilea (*Chil-a-ah*), **Francesco.** Composer, teacher; born Palmi, Italy, Jul. 23, 1866. Composed operas in modern realistic style, and works for orchestra. Naples Conservatory.

Cimarosa (*Chee-ma-ro-sa*), **Domenico.** Composer; born Aversa, Italy, Dec. 17, 1749; died Venice, Jan. 11, 1801. A pupil of Piccinni. Wrote an immense number of highly successful operas, which rapidly gained for him

a European reputation. For three years he held a position at the court of Catharine II of Russia. He afterward went to Vienna as court conductor. In Vienna he produced his greatest work, the opera *Il Matrimonio Segreto.*

Claassen, Arthur. Conductor; born Stargard, Ger., Feb. 19, 1859. Active in Brooklyn as conductor and composer.

Clapisson (*Clah-pee-song*), **Antoine Louis.** Violinist, composer; born Naples, Sept. 15, 1808; died Paris, Mar. 19, 1866.

Clarke. (1) **Hugh A.** Composer, theorist; born Toronto, Can., Aug. 15, 1839. Professor of Music, University of Pennsylvania, Philadelphia, for many years. (2) **William Horatio.** Organist, composer; born Newton, Mass., Mar. 8, 1840; died Reading, Mass., Dec. 11, 1913.

Claribel. See **Barnard.**

Clark, Frederick Scotson. Organist, composer; born London, Nov. 16, 1840; died there, Jul. 5, 1883. Composed much organ music.

Clay, Frederick. Composer; born Paris, Aug. 3, 1840; died Great Marlow, Eng., Nov. 24, 1889. Wrote a number of light operas—*Princess Toto,* etc., also many songs.

Clément (*Clay-mahng*), **Edmond.** Tenor; born Paris, Mar. 28, 1867. Sang much in U. S. Artist of distinction. Lives Paris.

Clementi, Muzio. Pianist, composer; born Rome, 1752; died Evesham, Eng., Mar. 10, 1832. In his ninth year accepted a position as organist. At fourteen visited London, where his pianoforte playing excited general admiration. In 1817 produced his celebrated book of studies for the piano, *Gradus ad Parnassum.* His compositions display great lucidity of construction and elegant precision, but they show very few traces of originality. They are, however, very valuable as educational works, and it is only in this capacity that Clementi's works can be said to survive.

Cleve, Halfdan. Composer; born Kongsberg, Nor., Oct. 5, 1879. Composed piano concertos, orchestral pieces, piano pieces, songs. Lives Christiania, Nor.

Cliffe, Frederick. Organist, composer; born near Bradford, Eng., May 2, 1857. Wrote for orchestra. Lives London.

Clough-Leighter, Henry. Organist, composer; born Washington, D. C., May 13, 1874. Composed many cantatas and effective songs. Lives Boston.

Clutsam, George H. Pianist, composer; born Sydney, N. S. W., Sept. 26, 1866. Composed operas, cantatas, songs. Lives London.

Cobb, Gerhard Francis. Composer; born Netlestead, Eng., Oct. 15, 1838; died Cambridge, Eng., Mar. 31, 1904.

Coenen (*Coo-nen*). (1) **Johannes Meinardus.** Conductor, composer; born The Hague, Hol., Jun. 28, 1824; died Amsterdam, Hol., Jan. 9, 1899. Composed symphonies, stage works, chamber music. (2) **Franz.** Violinist; born Rotterdam, Hol., Dec. 26, 1826; died 1904. Pupil of Vieuxtemps. (3) **Cornelius.** Violinist, conductor, bandmaster; born The Hague, 1838. Composed overtures.

Coerne (*Kern*), **Louis Adolphe.** Composer; born Newark, N. J., Feb. 27, 1870. Composed the operas *Zenobia* and *The Woman of Marblehead,* symphonic poem *Hiawatha,* and smaller works (organ pieces, piano pieces, etc.). Author of the only history of orchestration in English. Lives Norwich, Conn.

Cole. (1) **Rossetter Gleason.** Composer, teacher; born Clyde, Mich., Feb. 5, 1866. Composed orchestral works, melodramas, piano pieces and songs. Lives Chicago. (2) **Samuel Winkley.** Teacher; born Meriden, N. H., Dec. 24, 1848. New England Conservatory, Boston.

Coleridge-Taylor, Samuel. Composer; born London, Aug. 15, 1875; died Croydon, Eng., Aug. 1, 1912. Negro composer, son of a West African physician and an English

mother. Works very passionate in style. Composed cantata *Hiawatha* (several parts), an oratorio *The Atonement,* cantatas *Endymion's Dream, A tale of Old Japan,* etc.; ballads, a rhapsody, and a *Solemn Prelude* for orchestra, incidental music, and very effective songs, piano works, and violin pieces.

Collan, Karl. Composer, writer; born Jan. 3, 1828; died Helsingfors, Fin., Sept. 2, 1871. Finnish song composer. Translated the national epic the *Kalevala.*

Colonne, Jules Jude, called **Edouard.** Violinist, conductor; born Bordeaux, France, Jul. 24, 1838; died Mar. 28, 1910. Conducted symphony concerts in Paris.

Concone (*Kon-ko-nę*), **Giuseppe (Joseph).** Composer, teacher; born Turin, Italy, 1810; died there, Jun. 1, 1861. Remembered principally for his educational works, in connection with singing.

Coninck. (1) **Jacques-Felix de.** Pianist, composer; born Antwerp, Bel., May 18, 1791; died there, Apr. 25, 1866. Composed piano pieces. (2) **Josef Bernard de.** Composer, critic; born Ostend, Bel., 1827. Opera composer at Paris.

Conradi (*Con-rah-dee*), **August.** Organist, composer; born Berlin, Jun. 27, 1821; died there, May 26, 1873.

Converse. (1) **Charles Crozat.** Composer; born Warren, Mass., Oct. 7, 1832. Chief works an *American Overture,* and some famous hymns. (2) **Frederick Shepard.** Composer; born Newton, Mass., Jan. 5, 1871. A leading American composer; his works include a symphony, *The Festival of Pan, Endymion's Narrative, The Mystic Trumpeter,* and *La Belle Dame* (ballad) for orchestra, the oratorio *Job* and two operas, *The Pipe of Desire* and *The Sacrifice.* Lives Westwood, near Boston.

Cooke. (1) **Benjamin.** Organist, composer; born London, 1734; died there, Sept. 14, 1793. A celebrated glee writer. (2) **Henry.** Singer, composer; born Westminster early in 17th century; died there, Jul. 13, 1672.

"Master of the Children" in the Royal Chapel, time of Charles II. Obtained a captain's commission in the Royalist forces in 1642.

Coombs, Charles Whitney. Organist, composer; born Bucksport, Me., Dec. 25, 1859. Composed the cantata *The Vision of St. John,* church music, and some popular songs. Lives New York.

Coote, Charles. Composer; born London, 1809; died there, 1880. Composer of an immense amount of popular dance music ("Coote and Tinney").

Coquard (*Co-car*), **Arthur.** Composer, writer; born Paris, May 26, 1846; died there, Aug., 1910. Works include the operas *L'epée du roi, Le mari d'un jour, L'oiseau bleu,* part of *La Jacquerie,* and *Jahel,* also large choral works, songs, an orchestral suite, etc.

Corder, Frederick. Composer, writer; born London, Jan. 26, 1852. Composed operettas, cantatas, works for orchestra, etc. Royal Academy of Music, London.

Corelli (*Ko-rel-lee*), **Arcangelo.** Violinist, composer; born Fusignano, Italy, Feb. 12 (13), 1653; died Rome, Jan. 10, 1713. The father of modern violin playing. About 1672 visited Paris, but returned shortly after to Rome. 1680-1685, traveled in Germany, where his musical acquirements gained for him the favor of many princes and nobles, in particular that of the Elector of Bavaria, in whose service he remained for some time. Corelli wrote a quantity of chamber music, and his works for violin are of great excellence.

Corey, Newton J. Organist, lecturer; born Hillsdale, Mich., Jan. 31, 1861. Manager Detroit Orchestra Association.

Cornelius, Peter. Composer; born Mainz, Ger., Dec. 24, 1824; died there, Oct. 26, 1874. His opera *The Barber of Bagdad,* gave Wagner ideas for *Die Meistersinger.*

Cornell, John Henry. Organist, theorist; born New York, May 8, 1828; died there, Mar. 1, 1894.

Coronaro. (1) **Gaetano.** Violinist, composer; born Vicenza, Italy, Dec. 18, 1852; died Milan, Italy, Apr. 5, 1908. Composed operas and instrumental music. (2) **Antonio.** Composer; born Vicenza, Italy, 1860. Composed operas. (3) **Gellio Benvenuto.** Organist, composer; born Vicenza, Nov. 30, 1863. Composed operas, masses, songs, organ music.

Corri, Domenico. Composer, conductor; born Rome, Oct. 4, 1746; died Hampstead, Eng., May 22, 1825. Composed operas, songs, etc.

Cortot, Alfred. Pianist, conductor; born Nyon, Switz., Sept. 26, 1877. Teacher Paris Conservatory.

Costa, Sir Michael. Conductor, composer; born Naples, Feb. 4, 1808; died Hove, Eng., Apr. 29, 1884. Of his compositions, the oratorios *Naaman* and *Eli* are the most familiar to the present generation.

Couperin. (1) **Armand Louis.** Organist; born France, 1725; died Paris, 1789. (2) **François.** Organist, claveçinist, composer; born Paris, Nov. 10, 1668; died there, 1733. As a composer of exquisitely constructed little pieces for the claveçin, or harpsichord, he may be reckoned one of the early fathers of modern piano music.

Courvoisier (*Koor-vwah-see-ay*). (1) **Carl.** Violinist; born Basel, Switz., Nov. 12, 1846; died Liverpool, Eng., Apr., 1908. Writer on violin playing; composed a symphony, overtures, etc. (2) **Walter.** Composer; born Riehen, Ger., Feb. 7, 1875. Composed songs and choral works with orchestra, etc. Lives Munich, Ger.

Coussemaker (*Koos-ma-kaire*), **Charles Edmond Henri de.** Writer, historian; born Bailleul, France, Apr. 19, 1835; died Bourbourg, France, Jan. 10, 1876. An authority on the music and musicians of the Middle Ages.

Coward, Henry. Conductor; born Liverpool, Eng., Nov. 26, 1849. Wrote cantatas and church music. Lives Sheffield, Eng.

Cowen, Sir Frederic Hymen. Composer; born Kingston, Jamaica, Jan. 29, 1852. Composed a waltz at six years of age, and when eight wrote an operetta entitled *Garibaldi.* Has written operas, two oratorios, *The Deluge* and *Ruth;* cantatas, *The Rose Maiden, the Sleeping Beauty, The Corsair,* etc.; symphonies, chamber music and songs. Lives London.

Cramer, Johann Baptist. Pianist, composer; born Mannheim, Ger., Feb. 24, 1771; died London, Apr. 16, 1858. A brilliant pianist, and a composer of much excellent music. Famous for his well-known piano études.

Crescentini (*Cresh-en-tee-nee*), **Girolamo.** Singer; born Urbania, Italy, Feb. 2, 1766; died Naples, Apr. 24, 1846. Male soprano.

Creser, William. Organist, composer; born York, Eng., Sept. 9, 1844. Composed oratorios, church and organ music, chamber music Trinity College of Music, London.

Crist, Bainbridge. Composer, teacher; born Feb. 13, 1883. Composed works for orchestra, and many songs. Lives Brookline, Mass.

Cristofori, Bartolomeo di F. Inventor of the piano; born Padua, Italy, May 4, 1653; died Florence, Italy, Mar. 17, 1731.

Crivelli, Domenico. Singer, teacher of singing; born Brescia, Italy, 1794; died 1856. Wrote a *Method* for singers.

Croft, William. Composer; born Nether-Eatington, Eng., 1678; died Bath, Eng., Aug. 14, 1727. Was the organist of Westminster Abbey and of the Chapel Royal. Wrote anthems, sonatas, songs, hymn-tunes, etc.

Cross, Michael H. Organist, composer; born Philadelphia, Pa., Apr. 13, 1833; died there, Sept. 26, 1897.

Crotch, William. Composer; born Norwich, Eng., Jul. 5, 1775; died Taunton, Eng., Dec. 29, 1847. Principal of the Royal Academy of Music. He wrote several oratorios:

Palestine, The Captivity of Judah, etc., anthems, glees, organ and piano pieces.

Crouch, Frederick William Nicholas. 'Cellist, composer; born London, Jul. 31, 1808; died Baltimore, Md., Aug. 18, 1896. Served in the Confederate army, and afterward taught music. He wrote popular songs, the best known of which is *Kathleen Mavourneen.* Came to the U. S. in 1849.

Crusell, Bernhard Henrik. Clarinetist, composer; born Nystadt, Fin., Oct. 17, 1775; died Stockholm, Swed., Jul., 1838. Early song composer of the Finnish school; clarinet virtuoso.'

Cui (*Kwee*), **Cesar Antonovitch.** Composer; born Vilna, Lithuania, Jan. 18, 1835; died Petrograd, Mar. 14, 1918. A prominent composer of the Slavonic school. Opera *Angelo,* etc.

Cummings, William Hayman. Tenor, writer; born Sidbury, Eng., Aug. 22, 1831; died London, June 6, 1915. Has written a cantata, church music, etc. Author of historical works.

Curry, Arthur M. Composer, teacher; born Chelsea, Mass., Jan. 27, 1866. Composed symphony *Atala,* songs, piano pieces, etc. New England Conservatory, Boston

Curschmann, Karl F. Composer; born Berlin, Jan. 21, 1804; died Langfuhr, Ger., Aug. 24, 1841. Composed principally vocal pieces.

Curwen, John. Teacher; born Heckmondwike, Eng., Nov. 14, 1816; died Manchester, Eng., May 26, 1880. Using the system introduced by Sarah Ann Glover as a basis, he gradually evolved the method known as the Tonic Sol-fa.

Cusins, Sir William George. Organist, pianist; born London, Oct. 14, 1833; died Remonchamps, France, Aug. 31, 1893. Organist of the Queen's Private Chapel; master of the music to the Queen, conductor of the Philhar-

monic, etc. Wrote an oratorio, *Gideon*, a piano concerto, overtures, and other works.

Cutter, Benjamin. Violinist, composer; born Woburn, Mass., Sept. 6, 1857; died Boston, May 10, 1910. Composed a cantata, a mass, violin music, etc. Teacher at the New England Conservatory, Boston, for many years.

Cuzzoni (*Coot-zo-nee*), **Francesca.** Soprano; born Parma, Italy, about 1700; died Bologna, Italy, 1770.

Czerny (*Chair-nee*), **Karl.** Composer, pianist; born Vienna, Feb. 20, 1791; died there, Jul. 15, 1857. Composed studies which are used in the training of pianists. Pupil of Beethoven, teacher of Liszt.

Czibulka (*Tchee-bull'-kah*), **Alphonse.** Composer; born Szeges-Várallya, Hun., May 14, 1842; died Vienna, Oct. 27, 1894. Wrote operettas, dances, salon music, etc.

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Daffner, Hugo. Conductor, composer; born Munich, Ger., Jun. 2, 1882. Composed a symphony, chamber music, etc. Lives Berlin.

Dalayrac, Nicholas. Composer; born Muret, France, Jun. 13, 1753; died Paris, Nov. 27, 1809.

D'Albert. See **Albert.**

Dalcroze, Emile Jaques. Composer, teacher; born Vienna, Jul. 6, 1865. Of Swiss parentage. Composed two operas, a violin concerto, a string quartet, children's songs, etc. Founded a school at Hellerau, Ger., to teach rhythmic dancing for children. Lives Geneva, Switz.

Damoreau (*Dah-mo-ro*), **Laure Cinthie,** known as Cinti-Damoureau. Soprano; born Paris, Feb. 6, 1801; died there, Feb. 25, 1863.

Damrosch. (1) **Frank.** Conductor, teacher; born Breslau, Ger., Jun. 22, 1859. Conductor and organizer of various musical societies in New York, where he also rendered good service as Supervisor of Music in the public schools. Director Institute of Musical Art, New York. Son of (2). (2) **Leopold.** Violinist, conductor; born Posen, Ger., Oct. 22, 1832; died New York, Feb. 15, 1885. Founded the Oratorio and Symphony Societies. Wrote a violin concerto, a festival overture, *Ruth and Naomi,* a *Sacred Idyl,* songs, etc. (3) **Walter Johannes.** Conductor, composer; born Breslau, Ger., Jun. 30, 1862. Composed *Manila Te Deum,* operas *The Scarlet Letter, Cyrano,* and other works. Conductor New York Symphony Orchestra. Son of (2).

Dana. (1) **Charles Henshaw.** Organist, composer; born West Newton, Mass., Feb. 1, 1846; died Worcester, Mass., Feb. 5, 1883. Composed principally church music. (2) **William Henry.** Teacher; born Warren, O., Jun. 10, 1846; died there, Mar., 1913. Founded Dana's Musical Institute, Warren.

Dancla (*Dahnk-lah*), **Jean Baptiste Charles.** Violinist, composer; born Bagnières, France, Dec. 19, 1817; died Tunis, Africa, Nov. 8 (9), 1907. Composed orchestral works and valuable technical studies for violin.

Daniels, Mabel. Composer; born Swampscott, Mass., Nov. 27, 1878. Composed for orchestra, chamber music, voice. Lives Brookline, Mass.

Danks, Hart Pease. Composer; born New Haven, Conn., Apr. 6, 1834; died Philadelphia, Pa., Oct. 20, 1903. Composed very popular songs and hymns. (*Silver Threads among the Gold.*)

Dannreuther (*Dan-roi-ter*), **Edward.** Conductor, writer; born Strassburg, Alsace, Nov. 4, 1844; died London, Feb. 12, 1905. A distinguished advocate of the advanced school of musical art being in a special degree a champion of Wagner.

Daquin (*Dak-kan*), **Louis Claude.** Organist, composer; born Paris, Jul. 4, 1694; died there, Jun. 15, 1772. Composed for harpsichord.

Dargomiszki (*Dar-go-mish-ky*), **Alexander Sergevitch.** Pianist, composer; born Toula, Rus., Feb. 14, 1813; died Petrograd, Jan. 29, 1869. Composed operas *Esmeralde* and *Roussalka,* songs, etc. His opera *The Stone Guest,* on the same subject as *Don Giovanni,* embodied Balakireff's principles so well that he called it "The Gospel."

David (Dah-veed). (1) **Felicien César.** Composer; born Cadenet, France, Apr. 3, 1810; died St. Germain-en-Laye, France, Aug. 29, 1876. Traveled extensively in the East. His principal work is the remarkable symphonic ode *Le désert.* (2) **Ferdinand** (*Dah-vid*). Violinist, composer; born Hamburg, Ger., Jun. 19, 1810; died Klosters, Switz., Jul. 18, 1873. Teacher at Leipzig Conservatory when organized. Wrote concertos, caprices, études, variations, etc., for the violin.

Davidoff (*Dah-vee-dof*), **Karl.** 'Cellist, composer; born Goldingen, Rus., Mar. 17, 1838; died Moscow, Feb. 15, 1889. At Petrograd he became solo 'cellist in the imperial orchestra, and teacher in the Conservatory, finally director of it. Wrote a large number of violoncello solos and concertos, and also some fine chamber music.

Davies. (1) **Benjamin Grey.** Tenor; born Pontardawe, Wales, Jan. 6, 1858. Distinguished singer in opera, oratorio, and concert. (2) **Ffrangcon.** Baritone; born Bethesda, Wales, Dec. 11, 1860. Sung in opera, oratorio, and concert. Royal Academy of Music, London. (3) **Walford.** Organist, composer; born Oswestry, Eng., Sept. 6, 1869. Composed in large forms for orchestra, chamber music, church music, a stage work *Everyman.* Organist Temple Church, London. (4) **Fanny.** Pianist; born Island of Guernsey, Eng., Jun. 27, 1861. Distinguished concert artist. Lives London.

Davison, James William. Music critic; born London, Oct. 5, 1813; died Margate, Eng., Mar. 24, 1885. Wrote analytical notes for the Monday concerts.

Day, Dr. Alfred. Theorist; born London, Jan., 1810; died there, Feb. 11, 1849. Author of work on harmony.

Dayas (*Di-as*), **William Humphries.** Pianist, organist; born New York, Sept. 12, 1864; died Manchester, May 3, 1903.

DeBoeck (*De-book*), **Auguste.** Organist, composer; born Merchtem, Bel., May 9, 1865. Composed operas, works for orchestra, chamber music, and organ. Antwerp Conservatory.

Debussy, Achille Claude. Composer, pianist; born Paris, Aug. 22, 1862; died there, Mar. 26, 1918. Wrote in a very advanced harmonic style, in a set of detached chords and fugitive dissonances that has aptly been called "musical stippling." He won the *Prix de Rome* with a cantata, *The Prodigal Son,* a successful work in the more conservative vein. *The Blessed Damozel* was more modern in style. His orchestral works include *"L'apres-midi d'un faune, La mer, Nocturnes, Iberia, Printemps,* etc., all delicately scored, but dissonant to the conservatives. Debussy wrote also the opera *Pélleas and Melisande,* where his shadowy style is suitable, and the stage scenes *St. Sébastien.* In his piano works and songs Debussy, even if using unexpected chords, paints inimitably successful tone-pictures—*Garden in the Rain, Goldfish, Moonlight,* etc. Debussy is a pioneer in what is now called modernism, which is a style of writing in tortuous harmonies. Some say that in this school chords should be enjoyed separately, without the idea of progression or relation.

De Haan, Willem. Composer; born Rotterdam, Hol., 1849. Wrote orchestral cantatas and operas.

De Koven (Henry Louis), **Reginald.** Composer; born Middletown, Conn., Apr. 3, 1859. His light operas *Robin Hood,*

The Highwayman, The Three Dragoons, etc., display much skill in melody, harmony, and instrumental coloring. His other works include the grand opera *Trilby,* numerous songs and incidental pieces, and musical criticism. Since 1900 has composed songs, piano pieces, and the light operas *Maid Marian, Red Feather, Happyland, The Student King, The Snow Man, The Golden Butterfly, The Beauty Spot, The Yankee Mandarin,* and *The Wedding Trip.* Died Chicago, Jan. 17, 1920.

De Lange, Samuel. Organist, composer; born Rotterdam, Hol., 1840; died Stuttgart, Ger., 1911. Wrote organ and chamber music.

Delamarter, Eric. Conductor, composer; born Kalamazoo, Mich. Assistant conductor, Chicago Symphony Orchestra, 1918.

Deldevez (*Del-de-vay*), **Edouard.** Violinist, composer; born Paris, 1817; died there, 1897. Composed operas, ballets, symphonies, and church music.

Delibes (*Day-leeb*), **Clêment Philibert Léo.** Composer; born St. Germain-du-Val, France, Feb. 21, 1836; died Paris, Jan. 16, 1891. Entered the Paris Conservatory in 1848. A pupil of Adam. Wrote some exquisite ballet music—*Coppélia, Sylvia,* etc., and several operas, notably *Lakmé.*

Delius (*Day-li-us*), **Frederick.** Composer; born Bradford, Eng., Jan. 29, 1863. Composed the operas *Koanga* and *A Village Romeo and Juliet,* the orchestral works *Appalachia, Brigg Fair, Norwegian Suite, Dance of Life, A Mass of Life, Sea Drift, The Song of the High Hills,* etc., some with voices. Is modern in style, with unusual and fragmentary harmonies. Lives London.

Dell Orefice (*Oh-re-fee-che*), **Giuseppe.** Composer; born Fara, Italy, 1848. Composed operas of modern character.

Delune (*Deh-leen*), **Louis.** Conductor, composer; born Charleroi, Bel., Mar. 15, 1876. Cantata and song writer. Lives Brussels.

Del Valle de Paz, Edgardo. Pianist, composer, teacher; born Alexandria, Egypt, Oct. 18 (28), 1861. Royal Institute of Music, Florence, Italy.

Demol, Pierre. 'Cellist, composer; born Brussels, Bel., Nov. 7, 1825; died Alost, Bel., Jul. 2, 1899. Composed operas, cantatas, a mass, and chamber music.

Demunck, Ernest. 'Cellist, composer; born Brussels, Bel., Dec. 21, 1840. Lives London. Married Carlotta Patti.

Dennée (*Den-nay*), **Charles Frederick.** Pianist, composer; born Oswego, N. Y., Sept. 1, 1863. Composed successful songs and valuable piano music. New England Conservatory of Music, Boston.

Denza (*Den-tsah*), **Luigi.** Composer; born near Naples, Italy, Feb. 24, 1846. Wrote many Neapolitan songs, including the famous *Funiculi-funicula.* Lives London.

Deppe (*Dep-peh*), **Ludwig.** Pianist, teacher; born Alverdissen, Ger., Nov. 7, 1828; died Pyrmont, Sept. 5, 1890.

De Reszke (*Resh-keh*). (1) **Edouard.** Bass; born Warsaw, Pol., Dec. 23, 1855; died near Warsaw, 1917. Pupil of his brother (2) and other teachers. He ranked among great dramatic bassos, excelling equally as singer and actor. (2) **Jean.** Tenor; born Warsaw, Pol., Jan. 14, 1852. In Europe and America won reputation as the greatest dramatic tenor of his time. Lives Paris.

Desprès (*Day-pray*), **Josquin.** Composer; born Hainault, about 1450; died Condé, France, Aug. 27, 1521. Contrapuntal composer; the first to bring real musical beauty into counterpoint. Luther said of him, "Josquin rules the notes, others are ruled by them."

Destinn, Emmy (*really Kittl*). Soprano; born Prague, Boh., Feb. 26, 1878. Metropolitan Opera Company, New York. Lives near Prague.

Destouches (*Day-toosh*). (1) **André Cardinal.** Composer; born Paris about 1672; died there, 1749. Wrote a number of operas and ballets. (2) **Franz Seraph.** Composer;

born Munich, Ger., Jan. 21, 1772; died there, Dec. 10, 1844. Composed an opera and much incidental music.

Deswert (*Dehs-vair*), **Jules.** 'Cellist, composer; born Louvain, Bel., Aug. 15, 1843; died Ostend, Bel., Feb. 24, 1891.

Devrient (*Deh-vree-ong*), **Eduard P.** Baritone, author; born Berlin, Aug. 11, 1801; died Karlsruhe, Oct. 4, 1877. Wrote a history of German dramatic art.

Dezède (or Dezaides). Composer; born Lyons, Fr., abt. 1740; died Paris, 1792. Composed many operas and operettas.

Diabelli (*Dee-a-bel-lee*), **Anton.** Composer; born Mattsee, Aus., Aug. 6, 1781; died Vienna, Apr. 7, 1858. Best known by his easy piano duets, and as the composer of a theme on which Beethoven wrote variations.

Dibdin, Charles. Composer, singer; born Southampton, Eng. (baptized Mar. 4), 1745; died London, Jul. 25, 1814. Produced a number of very popular plays interspersed with music, such as *The Padlock, The Waterman, The Quaker,* etc. In 1789, Dibdin commenced his celebrated, and at that time novel, "entertainments." His fame, however, rests upon his sea-songs, lyrics which gained for him the title of the "Tyrtaeus of the British Navy." As recognition of the national importance of these songs, many of which were first heard in connection with his different plays and entertainments, the government, in 1802, bestowed upon him a pension of $500 a year.

Dickinson, Edward. Author, historian; born Springfield, Mass., Oct. 10, 1853. Writer on musical history. Professor at Oberlin University, Oberlin, O.

Dickson, Ellen. Composer; born Woolwich, Eng., 1819; died Lyndhurst, Eng., Jul. 4, 1878. Song composer, pseudonym "Dolores."

Diehl (*Deal*), **Louis.** Composer; born Mannheim, Ger., 1838. Song and operetta composer.

Diémer (*Dee-ay-mair*), **Louis.** Composer, pianist; born Paris, Feb. 14, 1843. Composed mostly for the piano. Paris Conservatory.

Diepenbrock (*Deep-en-brock*), **Alphonse.** Composer, teacher; born Amsterdam, Hol., Sept. 2, 1862. Composed orchestral works, etc. Lives Amsterdam.

Diet (*Deet*), **Edmond Marie.** Composer; born Paris, Sept. 25, 1854. Pupil of César Franck. Composed operas, ballets, etc. Lives Paris.

Dippel, Andreas. Tenor, impresario; born Kassel, Ger., Nov. 30, 1866. Wagnerian opera singer; member Metropolitan Opera Co., New York. 1914 organized his own company. Lives New York.

Ditters (Ditters von Dittersdorf), **Karl.** Violinist, composer; born Vienna, Nov. 2, 1739; died Rothlotta, Boh., Oct. 24, 1799. Wrote comic operas, the best of them *Doktor und Apotheker.* Also composed church music, symphonies, quartets, sonatas, songs, etc., and left an autobiography.

Doehler (*Day-ler*), **Theodor.** Pianist, composer; born Naples, Italy, Apr. 20, 1814; died Florence, Italy, Feb. 21, 1856. Composed salon music.

Dohnanyi (*Doh-nahn-yee*), **Ernst von.** Pianist, composer; born Pressburg, Hun., Jul. 27, 1877. Composed a symphony, the pantomime *Pierrette's Veil,* orchestral variations, and smaller works. Lives Berlin.

Donati, Baldassaro. Composer; born Venice, Italy, about 1530; died there, Jun., 1603. Composed madrigals, motets, etc.

Doebber (*Deb-ber*), **Johannes.** Composer; born Berlin, Mar. 28, 1866. Composed light operas, etc. Lives Berlin.

Doering, Karl. Pianist, composer; born Dresden, Ger., Jul. 4, 1834. Best known for his valuable technical studies for piano.

Doerner (*Dair-ner*), **Armin W.** Pianist, teacher; born Marietta, O., Jun. 22, 1851. At the Cincinnati College of Music for a number of years. Lives Denver, Col.

Donizetti (*Don-ee-tset-tee*), **Gaetano.** Composer; born Bergamo, Italy, Nov. 29, 1797; died there, Apr. 8, 1848.

One of the bright stars of the Rossinian school of Italian opera. Wrote about twenty operas before he met with anything like real success. *Anna Bolena, Lucia di Lammermoor,* and *Belisario* brought him into the front rank of composers, and thereafter he turned out successful operas with marvelous ease and rapidity. His operas are distinguished by a wealth of fascinating melody and a ready appreciation of the picturesque. Of the seventy operas which he wrote, *Don Pasquale, L'Elisir d'Amore, La fille du régiment* and *Lucrezia Borgia* may be instanced as freshest and most original in conception and execution.

Doppler. (1) **Albert Franz.** Flutist, composer; born Lemberg, Aus., Oct. 16, 1821; died near Vienna, Jul. 27, 1883. Opera composer. (2) **Karl.** Flutist, conductor; born Lemberg, Aus., 1826; died Stuttgart, Ger., Mar. 10, 1900. Opera composer. Brother of (1). (3) **Arpad.** Conductor, composer, teacher; born Pesth, Hun., Jun. 5, 1857. Composed the opera *Much Ado About Nothing.* Suites, songs, etc. Son of (2). Lives Stuttgart, Ger.

Doret (*Doh-ray*), **Gustave.** Conductor, composer; born Aigle, Switz., Sept. 20, 1866. Composed opera *La Tisseuse d'Orties,* cantatas, incidental music. Lives Paris.

Dorn, Edouard. See Roeckel.

Dorn, Heinrich. Composer, pianist; born Königsberg, Ger., Nov. 14, 1804; died Berlin, Jan. 10, 1892. Composed salon music.

Dowland, John. Composer, lute-player; born Westminster, Eng., 1562; died there, 1626. Mentioned by Shakespeare in one of his poems. A celebrated madrigal writer.

Draeseke (*Dray-zeck-eh*), **Felix August Bernhard.** Composer; born Coburg, Ger., Oct. 7, 1835; died Dresden, Ger., Feb. 26, 1913. His three symphonies, overtures (*Das Leben ein Traum*) and chamber music were successful.

Dragonetti (*Drah-go-net-tee*), **Domenico.** Double-bass player; born Venice, Apr. 7, 1763; died London, Apr. 16, 1846. Distinguished virtuoso on the double-bass.

Drdla, Frans. Violinist, composer; born Saar, Aus., Sept. 25(28), 1868. Composed attractive violin pieces. Lives Vienna.

Dresel (*Dreh-zel*), **Otto.** Pianist; born Andernach, Ger., 1826; died Beverly, Mass., Jul. 26, 1890.

Dressler, Louis Raphael. Organist, composer; born New York, Dec. 8, 1861. Composed songs and anthems. Lives New York.

Dreyschock (*Dry-shock*), **Alexander.** Pianist, teacher; born Zak, Boh., Oct. 15, 1818; died Venice, Italy, Apr. 1, 1869. Teacher of a number of well-known Bohemian musicians.

Dubois (*Du-bwah*), **Clément François Théodore.** Composer; born Rosnay, France, Aug. 24, 1837. Director of the Paris Conservatory. Composed oratorios (*Paradise Lost*, etc.), operas (*Aben Hamet, Xavière*), orchestral works (*Frithjof* overture), and many songs, piano works, and organ pieces. His music is rather conservative in style.

Ducasse. See **Roger-Ducasse.**

Dufay, Guillaume. Composer; born Hainault, France, about 1400; died Cambrai, France, Nov. 27, 1474. A leader among the early French contrapuntists. Said to have introduced white (outlined) notes.

Dukas (*Du-kah*), **Paul.** Composer; born Paris, Oct. 1, 1865. Composed *Apprenti Sorcier* a successful symphonic poem, opera *Ariane et Barbe-Bleue,* a remarkable piano sonata, variations for piano, and other works. Paris Conservatory.

Dulcken (*Dool-ken*), **Ferdinand Q.** Pianist, organist, composer; born London, Jun. 1, 1837; died New York, 1902.

Dunham, Henry Morton. Organist, teacher; born Brockton, Mass., Jul. 27, 1853. New England Conservatory, Boston.

Dunstable, John. Famous English composer, fourteenth and early fifteenth century.

Duparc, Henri. Composer; born Paris, Jan. 21, 1848. Composed in large forms, but best known by his songs. Lives Switzerland.

Dupont, Gabriel. Composer; born Caen, France, 1878. Modern opera composer, *La Cabrera, La Farce du Cuvier,* etc.

Dupuis (*Du-pwee*). (1) **Sylvain.** Composer; born Liége, Bel., Nov. 9, 1856. Composed operas *Moina, Cour d'Ognon,* etc.; also cantatas and orchestral works. Liége Conservatory. (2) **Albert.** Composer; born Verviers, Bel., Mar. 1, 1877. Composed operas *L'Idylle, Bilitis,* etc. Director Verviers Conservatory.

Durante (*Doo-ran-teh*), **Francesco.** Composer; born **Frutta** Maggiore, Italy, Mar. 15, 1684; died Naples, Italy, Aug. 13, 1755. Composed operas in the old Italian style.

Dussek (*Doo-shek*). (1) **Franz.** Composer. (2) **Johann Ladislaus.** Pianist, composer; born Czaslav, Bohemia, Feb. 9, 1761; died St. Germain-en-Laye, France, Mar. 20, 1812. Held in high estimation as a pianist, both in Paris and in London. Wrote twelve concertos, quintets, quartets, trios, sonatas, etc. (3) **Sophia.** Pianist, singer, harpist; 1775-18—. Wife of (2).

Duvernoy (*Du-vairn-wah*), **Jean B.** Pianist, composer, teacher; born Paris, about 1797; died Passy, France, 1880. Best known by his piano studies.

Dwight, John S. Writer; born Boston, May 13, 1813; died there, Sept., 1893. The most influential American music critic of his time.

Dvořák (*Dvor-zhak*), **Antonin.** Composer; born Mülhausen, Boh., Sept. 8, 1841; died Prague, Boh., May 1, 1904. Educated in the music school at Prague. One of the most gifted composers of the modern school. Has written symphonies, cantatas, some sacred compositions, chamber music, etc. His *Spectre's Bride,* the remarkable *New World* symphony, and the piano quintet, Op. 81, are exceptionally fine works.

Dykes, Rev. John Bacchus. Composer; born Kingston-upon-Hull, Eng., Mar. 10, 1823; died St. Leonards-on-Sea, Eng., Feb. 22, 1876. A celebrated writer of hymn-tunes.

E

Eames, Emma. Soprano; born Shanghai, China, Aug. 13, 1867. Voice not dramatic, but very smooth and sweet. Lives Bath, Me.

Eberl (*Ay-berl*), **Anton.** Pianist, composer; born Vienna, Jun. 13, 1766; died there, Mar. 15 (11), 1807.

Ebert (*Ay-bert*), **Ludwig.** 'Cellist, composer; born Kladrau, Boh., 1834; died Coblenz, Ger., 1908. Composed for 'cello.

Eccarius-Sieber, Arthur. Violinist; born Gotha, Ger., May 23, 1864. Periodical writer, teacher; published piano and violin methods, sonatas, etc. Lives Düsseldorf, Ger.

Eckert, Karl Anton Florian. Composer; born Potsdam, Ger., Dec. 7, 1820; died Berlin, Oct. 17, 1879. Best known by his songs.

Eddy, Hiram Clarence. Organist; born Greenfield, Mass., Jun. 23, 1851. Distinguished concert organist. Lives Oakland, Cal.

Edwards, Julian. Composer; born Manchester, Eng., Dec. 11, 1855; died Yonkers, N. Y., Sept. 15, 1910.

Eeden (*Ay-den*), **Jean Baptiste van den.** Composer; born Ghent, Bel., Dec. 26, 1842. Works include cantatas and oratorios (*Jacqueline de Bavière, Brutus, Jacob van Artevelde, Judith, The Last Judgment, De Wind*), the opera *Rhena*, orchestral works, etc. Conservatory of Music, Mons, Bel.

Ehlert (*Ay-lert*), **Louis.** Composer, writer; born Königsberg, Ger., Jan. 23, 1825; died Wiesbaden, Ger., Jan. 4, 1884.

Ehrlich (*Air-likh*), **Alfred Heinrich.** Pianist, composer, writer; born Vienna, Oct. 5, 1822; died Berlin, Dec. 29, 1899. Best known by his editing of Tausig's *Daily Studies.*

Eichberg, Julius. Violinst, composer; born Düsseldorf, Ger., Jun. 13, 1824; died Boston, Jan. 18, 1893. Composer of operettas, violin pieces, and some pleasing songs.

Eichborn, Hermann Ludwig. Waldhorn virtuoso, inventor, writer; born Breslau, Ger., Oct. 30, 1847. Composed songs, comic operas, and orchestral pieces. Writer on instruments. Lives in the Tyrol, Ger.

Eijken (*Eye-ken*). (1) **Jan Albert van.** Organist; born Ammersfoort, Hol., Apr. 26, 1823; died Elberfeld, Ger., Sept. 24, 1868. Organ composer. (2) **Gerhard Isaac.** Organist; born May 5, 1832. Lives Utrecht, Hol. Brother of (1). (3) **Heinrich.** Composer; born Elberfeld, Ger., Jul. 19, 1861; died Berlin, Aug. 28, 1908. Composed songs with orchestra and choruses.

Eitner, Robert. Writer; born Breslau, Ger., Oct. 22, 1832; died Templin, Ger., Jan. 22, 1905. Famous musical writer, and careful editor of old music.

Elgar, Sir Edward William. Composer; born Broadheath, Eng., Jun. 2, 1857. The leader of the new school in England. Largely self-taught. Works include oratorios *The Dream of Gerontius, The Apostles,* and *The Kingdom;* cantatas *King Olaf, The Black Knight, Caractacus,* etc.; overtures *Froissart, Cockaigne,* and *In the South;* orchestral, *Enigma Variations,* symphonic poem *Falstaff,* two symphonies; also a difficult violin concerto, songs, and violin pieces with orchestra, and many lesser works. Elgar shows real inspiration, though some of his later works are a trifle fragmentary. Lives London.

Ella, John. Violinist, writer; born Thirsk, Eng., Dec. 19, 1802; died London, Oct. 2, 1888. Prepared analytical programs.

Ellicott, Rosalind Frances. Pianist, composer; born Cambridge, Eng., Nov. 14, 1857. Has written some excellent compositions for orchestra. Lives London.

Elman, Mischa. Violinst; born Talnoje, Rus., Jan. 20, 1891. Pupil of Leopold Auer. Distinguished virtuoso. Lives New York.

Elsenheimer, Nicholas J. Composer, teacher; born Wiesbaden, Ger., Jun. 17, 1866. Teacher at Cincinnati College of Music for a number of years. Composed cantatas, part-songs, etc. Lives New York.

Elson. (1) **Louis C.** Writer, historian; born Boston, Apr. 17, 1848; died Boston, Feb. 15, 1920. Teacher of theory at New England Conservatory of Music. (2) **Arthur.** Writer; born Boston, Nov. 18, 1873. Son of (1). Lives Boston.

Elterlein (really Gottschald), **Ernst.** Writer; born Elterlein, Ger., Oct. 19, 1826; by profession a jurist. Analyst of Beethoven's sonatas.

Elvey, Sir George Job. Composer, organist; born Canterbury, Eng., Mar. 27, 1816; died Windlesham, Eng., Dec. 9, 1893. In 1835 appointed organist of St. George's, Windsor. Knighted in 1871. Retired from St. George's in 1882. Wrote principally church music.

Emerson, Luther Orlando. Composer; born Parsonfield, Me., Aug. 3, 1820; died Hyde Park, Mass., Sept. 29, 1915. Composer of sacred music; pioneer in musical work for the masses.

Emery, Stephen A. Theorist, pianist, teacher; born Paris, Me., Oct. 4, 1841; died Boston, Apr. 15, 1891. Teacher at the New England Conservatory of Music, Boston, for a number of years.

Emmerich, Robert. Composer; born Hanau, Ger., Jul. 23, 1836; died Baden-Baden, Ger., Jul. 17, 1891. Composed symphonies, a cantata, operas, etc.; choral conductor.

Enesco, Georges. Violinist, composer; born Cordaremi, Roumania, Aug. 7, 1881. Composed chamber works, a *Roumanian Rhapsody,* a *Roumanian Poem,* etc. Lives Paris.

Engel, Karl. Writer, historian; born Thiedenweise, Ger., Jul. 6, 1818; died London, Nov. 17, 1882. Eminent writer on music and musical instruments.

Enna, August. Composer; born Nakskov, Den., May 13, 1860. Self-taught composer of operas; *A Village Tale, Areta, Aglaia, The Witch* (a great success), *Cleopatra, Lamia, Aucassin and Nicolette, Ib and Christina,* and other subjects from Hans Christian Andersen. Lives Copenhagen, Den.

Erard, Sebastian. Piano-maker; born Strassburg, Alsace, Apr. 5, 1752; died Aug. 5, 1831. Made notable improvements in the action of the harp.

Erb (*Airb*), **Maria Josef.** Organist, composer; born Strassburg, Alsace, Oct. 23, 1860. Composed piano and orchestral suites, operas, a tone-poem, the ballet *Der Heimweg,* etc. Lives Strassburg.

Erben (*Air-ben*), **Robert.** Composer; born Troppau, Ger., Mar. 9, 1862. Composed the opera *Enoch Arden,* the fairy play *Die Heinzelmännchen,* etc. Lives Berlin.

Erdmannsdörfer, Max von. Conductor; born Nuremberg, Ger., 1848; died Munich, 1905. Works include the cantatas *Prinzessin Ilse, Seelinde,* etc.

Erkel (*Air-kel*). (1) **Franz** (Ferencz). Composer; born Gyula, Hun., Nov. 7, 1810; died Pesth, Hun., Jun. 15, 1893. Founder of Hungarian national opera. Of his nine works *Hunyadi Laszlo* and *Bank Ban* were great successes. He also wrote patriotic songs. (2) **Alexander.** Composer; born Pesth, Hun., 1846; died there, Oct. 14, 1900. Composed opera *Tempefoi* and three others. Son of (1).

Erlanger (*Air-lan-zhair*). (1) **Camille.** Composer; born Paris, May 25, 1863. Composed the dramatic legend *St. Julien,* operas *Kermaria, The Polish Jew, The Son of the Star, Aphrodite,* and *Hannele,* a *Requiem,* a symphonic poem, etc. Lives Paris. (2) **Friedrich, Baron.** Composer; born Paris, May 29, 1868. Composed chamber works, etc.; pseudonym F. Regnal. Lives London. (3) **Ludwig.** Composer.

Ernst (*Airnst*), **Heinrich Wilhelm.** Violinist, composer; born Brünn, Aus., May 6, 1814; died Nice, France, Oct.

14, 1865. Studied at the Vienna Conservatory; afterward a pupil of De Bériot. Traveled all over Europe, achieving great success wherever he appeared. As a composer is most widely known by the celebrated *Elégie*.

Ertel (*Air-tel*), **Jean Paul.** Pianist, composer, writer; born Posen, Ger., Jan. 22, 1865. Composed symphony *Harald*, symphonic poems *Maria Stuart, Belshazzer, Pompeii*, etc. Lives Berlin.

Eslava, Don Miguel Hilarion. Composer; born Burlada, Spain, Oct. 21, 1807; died Madrid, Spain, Sept. 23, 1878. Church and opera composer.

Esposito, Michele. Pianist, composer; born near Naples, Sept. 29, 1855. Editor of Italian classical music. Lives Dublin, Ire.

Esser, Heinrich. Composer; born Mannheim, Ger., Jul. 15, 1818; died Salzburg, Aus., Jun. 3, 1872. Composed operas, orchestral and chamber works, and very popular quartets and songs.

Essipoff, Annette. Pianist; born Petrograd, Feb. 1, 1851; died Aug. 18, 1914. A virtuoso of immense technical resources. Toured America with great success in 1876.

Eyken. See **Eijken.**

Eymieu (*Eye-myay*), **Henri.** Composer, writer; born Saillans, France, May 7, 1860. Composed an oratorio, piano pieces, etc. Editor *Le Ménestrel*, Paris.

F

Faccio, Franco. Composer; born Verona, Italy, 1841; died Monza, Italy, 1891. Composed the successful opera *I Prufughi Fiamminghi* and *Amleto*.

Faelten, Carl. Pianist, teacher; born Ilmenau, Ger., Dec. 21, 1846. Organized Faelten Pianoforte School, Boston.

Fahrbach. (1) **Joseph.** Composer, flutist; born Vienna, Aug. 25, 1804; died there, Mar. 31, 1885. (2) **Philipp.**

Composer, conductor; born Vienna, Oct. 25, 1815; died there, Mar. 31, 1885. (3) **Philipp, Jr.** Composer, conductor; born Vienna, 1843; died there, Feb. 15, 1894. Son of (2). Bandmaster, dance and march composer. (4) **Wilhelm.** Dance composer; born Vienna, 1838; died there, 1866.

Fairlamb, James Remington. Organist, composer; born Philadelphia, Pa., Jan. 23, 1837; died New York, Apr., 1908. Composed sacred music and two operas.

Faisst (*Fyst*), **Immanuel Gottlob Friedrich.** Organist, theorist; born Esslington, Ger., Oct. 13, 1823; died Stuttgart, Ger., Jun. 5, 1894. Composed cantatas, motets, organ music, etc.

Falcke, Henri-Oscar. Pianist; born Paris, Feb. 27, 1866.

Fall, Leo. Composer; born Olmütz, Aus., Feb. 2, 1873. Modern German light opera composer. Lives Vienna.

Faltin, Richard Frederick. Composer, conductor; born Danzig, Ger., Jan. 5, 1835. Identified with the Finnish school as conductor at Helsingfors; composed songs, organ works, etc. Lives Helsingfors, Fin.

Faltis, Emmanuel. Composer, conductor; born Lanzow, Boh., May 28, 1847; died Breslau, Ger., Aug. 14, 1900. Composed songs, masses and other church music.

Famintzin, Alexander. Composer, critic; born Kalouga, Rus., Oct. 24, 1841; died Petrograd, Jul. 6, 1896. Composed operas *Sardanapal* and *Uriel Acosta,* a tone-poem, etc.

Fanelli, Ernest. Composer; born Paris, Jun. 29, 1860. Composed tone-poem *Thebes,* etc. Lives Paris.

Faning, Joseph Eaton. Composer, conductor; born Helston, Eng., May 20, 1850. Composed a symphony, the *Holiday* overture, songs, part-songs, etc. Lives London.

Farinelli, Carlo B. Singer; born Naples, Italy, Jan. 24, 1705; died Bologna, Italy, Jul. 15, 1782. One of the greatest of the old Italian male sopranos.

Farkas, Edmund. Composer teacher; born Puszta-Monostor, Hun., 1852. Composed orchestral works (*Daybreak, Evening,* a symphony, etc.), string quartets, and many national Hungarian operas. Conservatory, Siebenbürgen, Aus.

Farmer. (1) **John.** English madrigal composer, late sixteenth century. (2) **Henry.** Violinst, composer; born Nottingham, Eng., May 13, 1819; died there, Jun. 25, 1891. Composed a mass, violin concertos, etc. (3) **John.** Organist, composer; born Nottingham, Eng., Aug. 16, 1836; died Oxford, Eng., Jul. 17, 1901. Composed an oratorio, the fairy opera *Cinderella,* chamber music, a comic cantata, etc. Nephew of (2).

Farnaby, Giles. English virginal composer, early seventeenth century.

Farrant, Richard. English composer, end of sixteenth century.

Farrar, Geraldine. Soprano; born Melrose, Mass., Feb. 28, 1882. Metropolitan Opera Co. Famous for intelligent acting. Lives New York.

Farwell, Arthur. Composer, writer; born St. Paul, Minn., Apr. 23, 1872. Composed music on Indian themes, etc. Director Music School Settlement, New York.

Faulkes, William. Organist, composer; born Liverpool, Eng., Nov. 4, 1863. Composed organ and chamber music, etc. Blind.

Fauré (*Fo-ray*), **Gabriel Urbain.** Organist, composer; born Pamiers, France, May 12, 1845. Excels especially in vocal and chamber music, but has composed well in all forms. His opera *Penelope* a success. Director Paris Conservatory.

Faure (*Fore*), **Jean Baptiste.** Baritone, composer; born Moulins, France, Jan. 15, 1830; died Paris, Nov. 9, 1914. After a brilliant success in opera he became professor at the Paris Conservatory. He composed many sacred songs, including *Palm Branches.*

Favarger (*Fah-vahr-zhair*), **Rene.** Pianist, composer; born Paris, 1815; died Étretat, France, Aug. 3, 1868. Composed salon music.

Fay, Amy. Pianist, teacher; born Bayou Goula, Miss., May 21, 1844. Pupil of Liszt. Author of the interesting book *Music Study in Germany.* Lives New York.

Fayrfax, Robert. Composer; born Bayford, Eng., 1470; died St. Albans, Eng., Feb., 1529.

Federlein, Gottfried H. Organist, composer; born New York, Dec. 31, 1883. Composed organ works, church music, songs. Lives New York.

Feinhals, Fritz. Baritone, born Cologne, Ger., Dec. 14, 1869. Royal Opera, Munich.

Felix, Hugo. Composer; born Vienna, Nov. 19, 1866. Composed operettas.

Fenaroli, Fedele. Composer, teacher; born Lanciano, Italy, Apr. 25, 1730; died Naples, Italy, Jan. 1, 1818. Teacher of Cimarosa, Zingarelli, Mercadante, etc.

Feo (*Fa-o*), **Francesco.** Composer; born Naples, Italy, about 1685; died after 1740. Opera composer (*Zenobia,* etc.).

Fernandez-Caballero (*Fair-nan-deth*). Composer; born Murcia, Sp., Mar. 14, 1835; died Madrid, Sp., Feb. 20, 1906. Composed zarzuelas.

Ferrabosco. Name of an Italian family of contrapuntal composers, sixteenth century. **Alfonso F.** Composed **Ayrez** in London, published 1609.

Ferrari. (1) **Benedetto.** Composer, poet; born Reggio, Italy, 1597; died Modena, Italy, 1681. Opera composer and theorbo player. (2) **Domenico.** Violinist, composer; died Paris, 1780. Wrote violin sonatas. (3) **Carlo.** 'Cellist, composer; died Parma, Italy, 1789. Introduced in Italy the high thumb positions; composed for the 'cello. Brother of (2). (4) **Giacomo.** Composer; born Roveredo, Italy, 1759; died London, Dec., 1842. Opera

composer, accompanist to Marie Antoinette. (5) **Serafino.** Organist, opera composer. (6) **Carlotta.** Composer; born Lodi, Italy, Jan. 27, 1837. Operas, (*Ugo,* etc.), songs, etc. (8) **Gabriella.** Pianist, composer; born Italy, 1851. Composed operas, orchestral works, etc. Lives Paris.

Ferrata, Giuseppe. Pianist, composer; born Gradoli, Italy, Jan. 1, 1865. Newcomb College, Tulane University, New Orleans, La.

Ferron, Adolphe. Composer; born Vienna, May 21, 1855. Operetta composer.

Ferroni, Vincenzo. Composer, teacher; born Tramutola, Italy, Feb. 17, 1858. Royal Conservatory of Music, Milan, Italy.

Fesca, Alexander Ernst. Composer; born Carlsruhe, Ger., May 22, 1820; died Brunswick, Ger., Feb. 22, 1849.

Fétis (*Fay-tees*), **François Joseph.** Historian theorist, writer; born Mons, Bel., Mar. 25, 1784; died Brussels, Bel., Mar. 26, 1871. Studied at Paris. In 1818 appointed professor at the Conservatory. In 1827 started the *Revue Musicale.* Wrote many theoretical works, and also the great *Biographie universelle des musiciens et bibliographie générale de la musique.* For years was conductor and director of the Conservatory of Brussels.

Février (*Fev-ree-ay*). (1) **Henri Louis.** Eighteenth century claveçin composer. (2) **Henri.** Composer; born Oct. 2, 1875. Composed opera *Monna Vanna,* etc.

Fibich, Zdenko. Composer; born Seborschitz, Boh., Dec. 21, 1850; died Prague, Boh., Oct. 10, 1900. Composed the operas *Bukovin, Blanik, The Bride of Messina, The Tempest, Haidee,* and the very successful *Sarka;* also symphonic poems (*Othello,* etc.), two symphonies, chamber music, piano music, songs, choruses, etc. Was much devoted to melodrama, or music with spoken words, setting in this manner the dramatic trilogy *Hippodamia.*

Fiebach (*Fee-bahk*), **Otto.** Organist, composer; born Ohlau, Ger., Feb. 9, 1851. Opera composer (*Die Lorelei*, etc.). Professor, University Königsberg, Ger.

Fiedler (*Feed-ler*), **August Max.** Pianist, conductor; born Zittau, Ger., Dec. 31, 1859. Conductor Boston Symphony Orchestra, 1908-12. Composed chamber music, a symphony, an overture, etc.

Field, John. Pianist, composer; born Dublin, Ire., Jul. 26, 1782; died Moscow, Rus., Jan. 11, 1837. A pupil of Clementi. Spent the greater part of his life in Russia, where he enjoyed a great reputation as performer and teacher. In his compositions, particularly in his dreamy and graceful nocturnes, Field may be considered the forerunner of Chopin.

Fielitz (*Feel-its*), **Alexander von.** Composer, teacher; born Leipzig, Ger., Dec. 28, 1860. Stern Conservatory, Berlin.

Filke (*Fil-keh*), **Max.** Composer; born near Leobschütz, Ger., Oct. 5, 1855. Lives Berlin.

Fillmore, John C. Pianist, teacher, writer; born New London, Conn., Feb. 4, 1843; died there, Aug. 15, 1898. Investigated Omaha Indian music. Author of a *History of Music* and a history of the piano and its music.

Filtz, Anton. 'Cellist, composer; born Bohemia, 1730; died Mannheim, Ger., 1760. Composed symphonies, chamber music, etc.

Finck, Henry T. Writer, music critic; born Bethel, Mo., Sept. 22, 1854. Graduated at Harvard in 1876. Studied music with J. K. Paine. Attended the first Bayreuth festival, in 1876, and became an earnest advocate of Wagner. In 1881 he was made musical editor of the New York *Evening Post*. His writings include *Wagner and His Works, Paderewski and His Art, Edvard Grieg*, etc. Lives New York.

Findeisen, Otto. Composer, conductor; born Brünn, Aus., Dec. 23, 1862. Operetta composer. Lives Leipzig, Ger.

Fioravanti (*Fee-oh-rah-van-tee*). (1) **Valentino.** Composer; born Rome, Sept. 11, 1764; died Capua, Italy, Jun. 16, 1837. Composed about fifty operas (*La Cantatrice Villane, I Virtuosi Ambulanti,* etc.). (2) **Vincenzo.** 1799-1877. Son of (1).

Fiorillo (*Fee-o-ril-lo*), **Federigo.** Violinist, composer; born Brunswick, Ger., 1753; died Paris (?) after 1823. Wrote some very fine études for the violin.

Fiqué (*Fee-kay*), **Karl.** Pianist, composer, teacher; born Bremen, Ger., Apr. 17, 1867. Lives Brooklyn.

Fischer. (1) **Johann Christian.** Oboist; born Freiburg, Ger., 1733; died Apr. 29, 1800. Oboe composer. (2) **Christian Wilhelm.** 1789-1859; bass singer, buffo rôles. (3) **Ludwig.** 1745-1825; bass singer in Mozart's works, etc. (4) **Michael Gotthard.** Organist, composer; born near Erfurt, Ger., Jun. 3, 1773; died there, Jan. 12, 1829. Organ virtuoso sacred composer. (5) **Gottfried Emil.** 1791-1841; singing teacher, vocal composer. (6) **Karl Ludwig.** Violinist, conductor; born Kaiserslautern, Ger., 1816; died Hanover, Ger., Aug. 15, 1877. Composed male choruses, etc. (7) **Adolf.** Organist; born Uckermünde, Ger., Jun. 23, 1827; died Dec. 8, 1893. Composed symphonies, etc. (8) **Karl August.** Organist, composer; born Ebersdorf, Ger., Jul. 25, 1828; died Dresden, Ger., Dec. 25, 1892. Composed organ concerto and symphonies, orchestral suites, opera *Lorelei,* etc. (9) **Paul.** 1834-1894; Conductor, song collector and editor. (10) **Emil.** Bass; born Brunswick, Ger., 1840; died Hamburg, Ger., Aug. 11, 1914. Formerly with Metropolitan Opera Co., New York. (11) **Adolphe.** 'Cellist; born Brussels, Bel., Nov. 22, 1847; died there, Mar. 18, 1891.

Fischhof, Robert. Pianist, composer; born Vienna, 1858. Composed opera *Der Bergkönig.* Vienna Conservatory.

Fisher, William Arms. Composer; born San Francisco, Cal., Apr. 27, 1861. Musical editor Oliver Ditson Company, Boston. Composed principally songs.

Fissot (*Fees-so*), **Alexis Henri.** Pianist, composer; born Airanes, Fr., Oct. 24, 1843. Composed piano music.

Fitelberg (*Feet-el-bairg*), **George.** Violinist, composer, conductor; born Livonia, Rus., Oct. 18, 1879. Composed symphonies, symphonic poems, chamber music, etc. Warsaw Conservatory.

Fitzwilliam, Count Richard. Bequeathed to Cambridge University a valuable collection of early English virginal music.

Flagler, Isaac van Vleck. Organist; born Albany, N. Y., May 15, 1844; died Mar. 16, 1909. Composed for organ.

Fleischer. (1) **Friedrich Gottlob.** Song composer; born Köthen, Ger., 1722; died Brunswick, Ger., 1806. (2) **Oscar.** Writer; born Zörbig, Ger., Nov. 2, 1856. Historical investigator. (3) **Reinhold.** Organist, composer; born Dahsau, Ger., Apr. 12, 1842; died 1904. Composed organ works, songs, the cantata *Holda,* etc.

Flemming, Friedrich Ferdinand. Composer; born Neuhausen, Ger., Feb. 28, 1778; died Berlin, May 27, 1813. Physician, composed *Integer Vitæ* and other popular choruses.

Flesch, Karl. Violinist; born Wieselburg, Hun., Oct. 29, 1873. Editor of violin works; distinguished virtuoso. Lives Berlin.

Flodin, Karl. Composer, writer; born Wasa, Fin., Jul. 10, 1858. Writer on Finnish music, composed the scena *Helena,* incidental music to Hauptmann's *Hannele,* etc. Lives Buenos Ayres, Argentina.

Floersheim (*Flairs-hime*), **Otto.** Composer, writer; born Aix, Ger., Mar. 2, 1853. Composed piano pieces and small orchestral works. Lives Berlin.

Flondor, Theodor Johann von. Composer; born Roumania; died near Berlin, Jun. 24, 1908. Composed opera and operetta.

Floridia, Pietro. Composer, conductor; born Modena, Italy, Mar. 5, 1860. Composed operas, a symphony, etc. Lives New York.

Florio, Caryl (pseudonym of William James Robjohn). Singer, organist, composer; born Tavistock, Eng., Nov. 3, 1843. Composed operettas, cantatas. Organist Biltmore, N. C.

Flotow, Friedrich von. Composer; born Teutendorf, Ger., Apr. 27, 1812; died Darmstadt, Ger., Jan. 24, 1883. Composer of operas. Wrote *Alessandro Stradella* and *Martha,* the latter opera being that by which he is most widely known.

Foerster. (1) **Alban.** Composer; born Reichenbach, Ger., Oct. 23, 1849. Composed operas, chamber music, etc. (2) **Joseph.** Composer, teacher; born Osojnitz, Boh., Feb. 22, 1833; died Prague, Boh., Jan. 3, 1907. Composed masses. (3) **Adolph Martin.** Composer, teacher; born Pittsburgh, Pa., Feb. 2, 1854. Composed a *Faust* overture, suites, a symphonic ode, the symphonic poem *Thusnelda,* and smaller works. Lives Pittsburgh.

Foley ("Signor Foli"), **Allan James.** Bass; born Cahir, Ire., Sept. 7, 1835; died Southport, Eng., Oct. 20, 1899. Distinguished in opera and concert.

Folville, Juliette. Pianist, violinist, composer; born Liége, Bel., Jan. 5, 1870. Composed the opera *Atala,* cantatas, a violin concerto, suites, etc. Liége Conservatory.

Foote, Arthur. Pianist, composer; born Salem, Mass., Mar. 5, 1853. Works include symphonic poem *Francesca da Rimini,* cantatas, etc., but he is best known by his orchestral and piano suites, songs, and piano pieces. Lives Brookline, Mass.

Ford, Thomas. Composer; born England, about 1580; died London, Nov., 1648. Composed part-songs, canons, rounds, instrumental music.

Forkel, Johann N. Organist, writer, historian; born Meeder, Ger., Feb. 22, 1749; died Göttingen, Ger., Mar. 17, 1818.

Formes, Karl Joseph. Bass; born Mühlheim-on-the-Rhine, Ger., Sept. 7, 1816; died San Francisco, Cal., Dec. 15, 1889. Distinguished operatic singer.

Forsyth, Cecil. Composer, writer; born Greenwich, Eng., Nov. 30, 1870. Composed for orchestra, chamber music, two comic operas, songs, etc.; author of a work on instumentation. Lives New York.

Foster. (1) **Myles Birket.** Organist, composer; born London, Nov. 29, 1851. Composed cantatas, much church music. Lives London. (2) **Muriel.** Contralto; born Sunderland, Eng., Nov. 22, 1877. Distinguished in oratorio and concert. (3) **Stephen Collins.** Composer; born Pittsburgh, Pa., Jul. 4, 1826; died New York, Jan. 13, 1864. Wrote words and music of many popular songs, among which may be mentioned *Old Uncle Ned, My Old Kentucky Home, Old Folks at Home,* and *Massa's in the Cold, Cold Ground.*

Fourdrain, Felix. Composer; born France, 1880. Composed the opera *Vercingetorix.* Lives Paris.

Fox. (1) **George.** Baritone, composer, born England, 1854. Opera and cantata composer. (2) **Felix.** Pianist, teacher; born Breslau, Ger., May 25, 1876. Fox-Buonamici School, Boston.

Fragerolle (*Frashe-rol*), **Georges Auguste.** Composer; born Paris, Mar. 11, 1855. Composed operettas and patriotic songs.

Franchetti (*Frang-ket-tee*), **Baron Alberto.** Composer; born Turin, Italy, Sept. 18, 1860. Studied at Munich and Dresden; composed chamber music and orchestral works, also the operas *Asrael, Cristofore Colombo, Fior d'Alpe, Germania, La Figlia di Jorio, etc.* Works strongly effective.

Franchomme (*Fran-shom*), **Auguste.** 'Cellist; born Lille, France, Apr. 10, 1808; died Paris, Jan. 22, 1884. Remarkable command over technical difficulties.

Franck (*Frahng*), **César Auguste.** Organist, composer, teacher; born Liége, Bel., Dec. 10, 1822; died Paris, Nov. 8,

1890. Teacher of many eminent French musicians. Wrote a number of excellent sacred compositions—*Ruth, Rédemption, Les Béatitudes,* etc.; a symphony, chamber music, and works for piano and for organ.

Franco. (1)Of Paris, chapel-master and composer; about 1100. (2) Of Cologne, invented measured notes, about 1190.

Frank (*Frahnk*), **Ernst.** Organist, composer; born Munich, Ger., Feb. 7, 1847; died near Vienna, Aug. 17, 1889. Opera composer (*Hero,* etc.).

Frankenberger, Heinrich Friedrich. Violinist, composer; born Wümbach, Ger., Aug. 20, 1824; died Sondershausen, Ger., Nov. 22, 1885. Composed operas, songs, piano pieces.

Franz, Robert. Composer; born Halle, Ger., Jun. 28, 1815; died there, Oct. 24, 1892. A song-writer of great genius.

Frauenlob (*Frow-en-lobe*) (Praise of Women). Name given to Henry of Meissen (— 1318), for his Minnesongs (lyrics) in praise of womanhood.

Frederick the Great, of Prussia. Flutist, patron of music, composer; born Berlin, 1712; died Potsdam, Ger., 1786. Composed an opera (*Il Re Pastore*), an overture, music for flute, etc.

Fremstad, Olive. Soprano; born Stockholm, Swed., about 1870. Distinguished opera singer. Lives New York.

Frescobaldi, Girolamo. Organist, composer; born Ferrara, Italy (baptized Sept. 9), 1583; died Rome, Mar. 2, 1644. Organist St. Peter's, Rome.

Freudenberg (*Froy-den-bairg*), **Wilhelm.** Composer; born near Neuwied, Ger., Mar. 11, 1838. Composed operas, an overture, etc. Lives Berlin.

Fried, Oskar. Composer; born Berlin, Aug. 10, 1871. Composed choruses *Erntelied, Das Trunkene Lied,* fugue for string orchestra, cantata, *Verklärte Nacht,* women's choruses, etc. Lives Berlin.

Friedenthal, Albert. Pianist; born Bromberg, Ger., Sept. 25, 1862. Made world tour.

Friedheim (*Freed-hime*), **Arthur.** Pianist, composer, teacher; born Petrograd, Oct. 26, 1859. Composed a piano concerto, the opera *The Dancer,* etc. Pupil of Liszt. Lives New York.

Friedlander, Max. Writer, historian; born Brieg, Ger., Oct. 12, 1852. An authority on German folk-song. Lives Berlin.

Friedmann, Ignaz. Pianist, composer; born Cracow, Aus., Feb. 14, 1882. Composed songs and piano works. Lives Berlin.

Fries, Wulf. 'Cellist, teacher; born Garbeck, Ger., Jan. 10, 1825; died Boston, Apr. 29, 1902. Distinguished artist.

Friml, Rudolf. Pianist, composer; born Prague, Boh., Dec. 7, 1881. Composed successful light operas, piano and violin pieces. Lives New York.

Frischen, Josef. Conductor, composer; born Garzweiler, Ger., Jul. 6, 1863. Lives Hanover, Ger.

Fritze, Wilhelm. Pianist, composer; born Bremen, Ger., Feb. 17, 1842; died Stuttgart, Ger., Oct. 7, 1881. Composed oratorios, a symphony, music to *Faust,* concertos, etc.

Froberger, Johann Jacob. Organist, composer; born Halle, Ger., 1605; died Héricourt, France, May 7, 1667. Distinguished as player. J. S. Bach studied his compositions.

Frontini, F. Paolo. Composer; born Catania, Italy, Aug. 6, 1860. Director Conservatory, Catania.

Frugatta, Giuseppe. Pianist, composer; born Bergamo, Italy, May 26, 1860. Composed for piano, including fine études. Milan Conservatory.

Fry, William H. Composer; born Philadelphia, Pa., Sept. 10, 1813; died Santa Cruz, Cal., Sept. 21, 1864. Opera composer.

Fuchs (*Fooks*). (1) **Johann Nepomuk.** Conductor, composer; born Frauenthal, Aus., May 5, 1842; died Vienna, 1899. (2) **Robert.** Composer, teacher; born Frauenthal, Aus., Feb. 15, 1847. Composed two symphonies, a mass, a *Sea-Overture,* choruses, two operas, etc. Lives Vienna. (3) **Albert.** Composer; born Basel, Switz., 1858; died Dresden, Ger., 1910. Composed a violin concerto, a *Hungarian Suite,* choruses, etc.

Führer (*Fear-er*), **Robert.** Organist; born Prague, Boh., Jun. 2, 1807; died Vienna, Nov. 28, 1861. Composed masses, etc.

Fuller-Maitland, John Alexander. Writer, historian; born London, Apr. 7, 1856. Editor second edition Grove's *Dictionary of Music.* Lives London.

Fumagalli (*Foo-ma-gahl-lee*), **Luca.** Pianist, composer; born Inzago, Italy, 1837; died Milan, Italy, Jun., 1908.

Fumi (*Foo-mee*), **Vinceslao.** Conductor, composer; born Montepulciano, Italy, Oct. 20, 1823; died Florence, Nov. 20, 1880. Wrote for orchestra, and an opera.

Fursch-Madi (*Foorsh-Mah-dee*), **Emmy.** Soprano; born Bayonne, France, 1847; died Warrenville, N. J., Sept. 20, 1894. Opera soprano with dramatic power.

Fux (*Fooks*), **Johann Joseph.** Theorist; born Hirtenfeld, Aus., 1660; died Vienna, Feb. 13, 1741. Author of *Gradus ad Parnassum,* a text-book on counterpoint which has remained the basis for most works on the same subject since then.

G

Gabriel (*Gah-bree-el*), **Richard.** Organist, conductor; born Zackenzin, Ger., Sept. 3, 1874. Composed for chorus. Lives Sagan, Ger.

Gabrieli. (1) **Andrea.** Organist, composer; born Venice about 1510; died there, 1586. Organist St. Mark's Cathe-

dral. A famous early Italian composer. (2) **Giovanni.** Organist, composer; born Venice, 1557; died there, Aug. 12, 1612(1613). Organist St. Mark's Cathedral. Nephew of (1).

Gabrilowitsch, Ossip. Pianist, composer, conductor; born Petrograd, Feb. 7, 1878. Pupil of Leschetizky at Vienna. Conductor Detroit (Mich.) Symphony Orchestra, 1918. Distinguished as an interpreter. Married the singer Clara Clemens, daughter of Mark Twain.

Gade (*Gah-de*), **Niels Wilhelm.** Composer; born Copenhagen, Den., Feb. 22, 1817; died there, Dec. 21, 1890. Wrote symphonies, overtures, an opera, choral works, chamber music, etc. His compositions lean toward the style of Mendelssohn. His music displays a strongly marked Scandinavian character.

Gadsby, Henry R. Organist, composer; born London, Dec. 15, 1842; died Putney, Eng., Nov. 11, 1907. Church music composer.

Gadski, Johanna. Soprano; born Anclam, Ger., Jun. 15, 1871. Eminent in Wagnerian opera.

Gagliano (*Gal-yah-no*), **Marco da.** Composer; born Gagliano, Italy, about 1575; died there, Feb. 24, 1642.

Gail (*Ghile*), **Edmée Sophia.** Composer; born Paris, Aug. 28, 1775; died there, Jul. 24, 1819. Composed operas and songs.

Galin (*Gah-lang*), **Pierre.** Theorist, teacher; born Samatan, France, 1786; died Bordeaux, France, Aug. 31, 1821. Devised a system of singing by numerals instead of the syllables *do, re, mi,* etc.

Galitzin, Prince George. Composer; born Petrograd, 1823; died Sept., 1872. Composed masses, orchestral fantaisies, choral works, etc.

Galli, Amintore. Writer, music critic, composer; born near Rimini, Italy, Oct. 12, 1845. Composed operas, oratorios, etc. Lives Milan, Italy.

Galli-Curci (*Gahl-lee-coor-chee*), **Amelita.** Soprano; born Milan, Italy, Nov. 18, 1890. Distinguished coloratura singer. Lives New York.

Gallico, Paolo. Pianist, teacher, composer; born Trieste, Italy, May 13, 1868. Composed piano pieces. Lives New York.

Galuppi (*Gah-loop-pee*), **Baldassaro.** Composer; born Burano, Italy, Oct. 18, 1706; died Venice, Italy, Jan. 3, 1785. Composer in Italian classical style, toccatas, etc.

Gandolfi, Riccardo. Composer; born Voghera, Italy, Feb. 16, 1839. Opera and orchestral composer; devoted to historical studies. Lives Florence, Italy.

Ganne (*Gahnn*), **Louis Gaston.** Composer; born Bruxières-les-Mines, France, Apr. 15, 1862. Composed light operas, popular piano music, songs, etc. Lives Paris.

Gänsbacher (*Gehns-bakh-er*), **Johann B.** Composer; born Sterzing, Aus., May 8, 1778; died Vienna, Jul. 13, 1844.

Gantvoort, Arnold J. Teacher; born Amsterdam, Hol., Dec. 6, 1857. Director College of Music, Cincinnati, O.

Ganz (*Gahntz*). (1) **Rudolph.** Pianist, composer; born Zürich, Switz., Feb. 24, 1877. Composed songs, piano pieces. Distinguished virtuoso. Lives New York. (2) **Wilhelm.** Composer, pianist; born Mainz, Ger., Nov. 6, 1833; died London, 1914.

Garcia (*Gar-thee-a*). (1) **Manuel.** Teacher of singing; born Madrid, Spain, Mar. 17, 1805; died London, Jul. 1, 1906. For many years lived at London as a teacher of singing. Invented the laryngoscope. (2) **Manuel del Popolo Vincente.** Singer, teacher; born Seville, Spain, Jan. 21, 1775; died Paris, Jun. 9, 1832. Father of (1) and of Viardot-Garcia.

Garcin (*Gar-sang*), **Jules Auguste.** Violinist, conductor, composer; born Bourges, France, Jul. 11, 1830; died Paris, Oct. 10, 1896. Wrote violin music.

Garden, Mary. Soprano; born Aberdeen, Scot., Feb. 20, 1877. Brought up in the United States. Famous opera singer. Chicago Opera Company. Lives Paris.

Gardiner, H. Balfour. Composer; born London, Nov. 7, 15, 1823; died Paris, 1906. Composed oratorios, overtures, chamber music, etc. Lives London.

Garrett, George Mursell. Organist, composer; born Winchester, Eng., Jun. 8, 1834; died Cambridge, Eng., Apr. 8, 1897. Composer of oratorios, cantatas, and church music.

Gast (*Gahst*), **Peter.** Composer; born Annaberg, Ger., Jan. 10, 1854. Composed operas, a symphony, etc.

Gastaldon, Stanislas. Composer; born Turin, Italy, Apr. 7, 1861. Composed piano pieces, songs, etc.

Gastinel, Leon. Composer; born Côte d'Or, France, Aug. 15, 1823; died Paris, 1906. Composed oratorios, overtures, symphonies, comic operas, etc.

Gatti-Casazza, Giulio. Impresario; born Udine, Italy, Feb. 5, 1869. Manager Metropolitan Opera Co., New York.

Gatty. (1) **Sir Alfred Scott.** Composer; born Ecclesfield, Eng., Apr. 25, 1847. Operetta and song composer; lives London. (2) **Nicholas Comyn.** Organist, composer, conductor; born Bradfield, Eng., Sept. 13, 1874. Composed variations, short operas, a piano concerto, etc. Lives London.

Gaul, Alfred Robert. Composer, organist; born Norwich, Eng., Apr. 30, 1837; died Birmingham, Eng., Sept. 13, 1913. Well known as the composer of *The Holy City.*

Gaviniés (*Ga-veen-yes*), **Pierre.** Violinist, composer; born Bordeaux, France, May 11, 1728; died Paris, Sept. 9, 1800. Wrote a number of compositions for the violin, of great technical difficulty, but extremely valuable to advanced students.

Gavronski (*Gah-vron-skee*), **Woitech.** Conductor, composer; born near Vilna, Pol., Jun. 27, 1868. Composed a symphony, two operas, string quartets, piano pieces and songs. Lives Warsaw.

Gaynor, Mrs. Jessie L. Composer; born St. Louis, Mo., Feb. 17, 1863. Composed many excellent children's songs, an operetta, etc. Lives Webster Groves, Mo.

Gaztambide (*Gath-tam-bee-deh*), **Joaquin.** Composer, teacher; born Tuleda, Spain, Feb. 7, 1823; died Madrid, Spain, Mar. 25, 1870. Composed forty very successful zarzuelas.

Gear, George Frederick. Pianist, teacher, composer; born London, May 21, 1857. Composed chamber music, operettas, etc. London Academy of Music.

Gebhard, Heinrich. Pianist, composer; born Sobernheim, Ger., Jul. 25, 1878. Composed piano pieces. Lives Boston.

Gédalge (*Zhay-dalzh*), **André.** Teacher, composer; born Paris, Dec. 27, 1856. Composed symphonies, operas, an orchestral suite, chamber music, etc., also *Traité de la Fugue.* Paris Conservatory.

Geibel, Adam. Organist, composer; born Neuenheim, Ger., Sept. 15, 1855. Blind. Composed songs, choruses, a cantata, etc. In the United States since 1862. Lives Philadelphia, Pa.

Geisler, Paul. Composer, conductor; born Stolp, Ger., Aug. 10, 1856. Composed many operas, a number of symphonic poems, etc. Director of Conservatory, Posen, Ger.

Gelink (*Geh-lee-nek*), **Joseph.** Composer; born Selcz, Boh., Dec. 3, 1758; died Vienna, Apr. 13, 1825. Composed principally variations.

Geminiani (*Jem-ee-nee-ah-nee*), **Francesco.** Violinist, composer; born Lucca, Italy, about 1680; died Dublin, Ire., Sept. 17, 1762. One of the great Italian violin virtuosi of the eighteenth century. Lived at London for many years.

Genée (*Zheh-neh*), **Richard.** Composer; born Danzig, Ger., Feb. 7, 1823; died near Vienna, Jun. 15, 1895. Composer light operas, dance music.

Genss, Hermann. Pianist, composer; born Tilsit, Ger., Jan. 6, 1856. Composed orchestral, choral, and chamber music. Lives San Francisco, Cal.

Georges (*Zhorzh*), **Alexandre.** Organist, composer; born Arras, France, Feb. 25, 1850. Composed operas, incidental music, etc. Niédermeyer School, Paris.

Gerardy (*Zhay-rar-dee*), **Jean.** 'Cellist; born Spa, Bel., Dec. 7, 1878. He made many concert tours, everywhere exciting great admiration by his wonderful tone and execution.

Gericke (*Geh-ri-ke*), **Wilhelm.** Conductor; born Graz, Aus., Apr. 18, 1845. For many years he led the Boston Symphony Orchestra, which under him reached the front rank among such organizations. Lives Vienna.

Gerlach, Theodor. Composer, conductor; born Dresden, Ger., Jun. 25, 1861. Composed an *Epic Symphony,* the opera *Matteo Falcone,* and many lesser works. Lives Karlsruhe, Ger.

German, J. Edward. Composer; born Whitechurch, Eng., Feb. 17, 1862. Has written a number of extremely effective orchestral and choral compositions. Lives London.

Germer (*Gair-mer*), **Heinrich.** Pianist, teacher; born Sommersdorf, Ger., Dec. 30, 1837; died Dresden, Ger., Jan. 4, 1913. Author of valuable educational works.

Gernsheim (*Gairns-hime*), **Friedrich.** Pianist, composer; born Worms, Ger., Jul. 17, 1839; died Berlin, Nov., 1916. Long director of the Rotterdam Conservatory, and later of the Stern Conservatory in Berlin. Has written a piano concerto, several quartets, the cantata *Salamis,* etc. Composed also four symphonies and an excellent *Prologue to a Tragedy.*

Gerster (*Gair-ster*), **Etelka.** Soprano; born Kaschau, Hun., Jun. 25, 1857. Conducts school for singers, Berlin.

Geselschap, Marie. Pianist; born Batavia, Java, 1874. Noted as an ensemble player. Lives Munich, Ger.

Gevaërt (*Geh-vahrt*), **François A.** Theorist, composer; born Huysse, Bel., Jul. 31, 1828; died Brussels, Bel., Dec. 24, 1908. Author of valuable text-book on harmony.

Ghys, Joseph. Violinist, composer; born Ghent, Bel., 1801; died Petrograd, 1848.

Gialdini (*Zhyal-dee-nee*), **Gioldino.** Conductor, composer; born Pescia, Italy, Nov. 10, 1843. Composed buffo operas.

Giardini (*Zhyar-dee-nee*), **Felice de.** Violinist, conductor, composer; born Turin, Italy, Apr. 12, 1716; died Moscow, Rus., Dec. 17, 1796.

Gibbons. (1) **Christopher.** Organist; born London (baptized Aug. 22), 1615; died there Aug. 20, 1676. Son of (2) (2) **Orlando.** Organist, composer; born Cambridge, Eng., 1583; died Canterbury, Eng., Jun. 5, 1625. In 1604 appointed organist of the Royal Chapel, and in 1623 organist of Westminster Abbey. A notable madrigal writer, but even more celebrated as a composer of church music.

Gibert (*Zhee-bair*), **Francisco Xavier.** Composer; born Granadella, Spain; died Madrid, Sp., Feb. 27, 1848. A priest.

Gigout (*Zhee-goo*), **Eugéne.** Organist, composer; born Nancy, France, Mar. 23, 1844. Organ composer.

Gil (*Zhil*), **Francisco Assis.** Teacher, theorist; born Cadiz, Spain, 1829. Professor of harmony, Madrid Consevatory.

Gilbert, Henry F. Composer; born Somerville, Mass., Sept. 26, 1868. Composed a *Comedy Overture* on negro themes, other orchestral works, ballet, *The Dance in Place Congo,* songs, etc. Lives Cambridge, Mass.

Gilchrist, William Wallace. Composer, teacher, conductor; born Jersey City, N. J., Jan. 8, 1846; died Easton, Pa., Dec. 20, 1916. Pupil of Hugh A. Clarke at the University of Pennsylvania. Organist, choirmaster, teacher and conductor in Philadelphia. In 1882 he won the Cincinnati Festival prize with his *Psalm XLVI.* Among his other compositions are the *Song of Thanksgiving,* for chorus and orchestra, a cantata. *The Rose, Ode to the Sun,* songs, part-songs, especially for women's voices, anthems.

Gilman, Lawrence. Author, music critic; born Flushing, N. Y., Jul. 5, 1878. Author of a number of fine critical

works on music. Member of staff *North American Review*, New York.

Gilmore, Patrick S. Conductor; born near Dublin, Ire., Dec. 25, 1829; died St. Louis, Mo., Sept. 24, 1892.

Gilson (*Zheel-song*), **Paul.** Composer, born Brussels, Bel., Jun. 15, 1865. A leading Belgian composer. Works include the operas *Alvar, Les Gens de Mer, Princess Sunshine,* incidental music, symphonic sketches, *The Sea, Norwegian Suite, Scottish Rhapsody,* cantatas, and many smaller works. Brussels Conservatory.

Giordani (*Zhyor-dah-nee*), **Tomaso.** Composer, teacher of singing; born Naples, Italy, 1744; died Ferma, Italy, Jan. 4, 1798.

Giordano (*Zhyor-dah-no*), **Umberto.** Composer; born Foggia, Italy, Aug. 26, 1867. Composed the operas *Mala Vita, Regina Diaz, Andre Chénier, Fedora, Siberia,* and *Mme. Sans-Gene* in the crudely realistic Verisimo school.

Giorzo (*Zhyor-tsa*), **Paolo.** Composer; born Milan, Italy, 1838; died Seattle, Wash., May 4, 1914. Wrote dances, marches, many ballets, and church music.

Giuglini (*Zhyul-yee-nee*), **Antonio.** Tenor; born Fano, Italy, 1827; died Pesaro, Italy, Oct. 12, 1865.

Gladstone, Francis E. Organist, composer; born near Oxford, Eng., Mar. 2, 1845. Professor of harmony, Royal College of Music, London.

Glareanus (*Glah-reh-ah-noos*), **Henricus.** Teacher, theorist; born Glarus, Switz., Jun., 1488; died Freiburg, Ger., Mar. 28, 1563. Author of valuable works on medieval music.

Glazounow (*Glah-zoo-nof*), **Alexander.** Composer; born Petrograd, Aug. 10, 1865. His works include eight symphonies, a number of symphonic poems, the ballet *Raymonda,* chamber music, a violin concerto, piano pieces and songs. Lives Petrograd.

Gleason, Frederick Grant. Composer, teacher; born Middletown, Conn., Dec. 17, 1848; died Chicago, Dec. 6, 1903.

Works include operas *Otho Visconti,* and *Montezuma,* cantata *The Culprit Fay,* symphonic poems *Edris* and *The Song of Life,* and many shorter pieces.

Glière, Reinhold. Composer; born Kiev, Rus., Jan. 11, 1875. Composed symphonies, chamber music, piano pieces and songs. Kiev Conservatory.

Glinka, Mikhail Ivanovitch. Composer; born Novospaskoï, Rus., Jun. 1, 1804; died Berlin, Feb. 15, 1857. He is *par excellence* Russia's most national composer. His most successful work was the opera *Life for the Czar,* produced in 1836. Outside of Russia, Glinka is perhaps best known by his two concert compositions, *La Jota Aragonese,* and *Kamarinskaja.*

Glover. (1) **Charles W.** Composer; born London, Feb., 1806; died there, Mar. 23, 1863. Composed popular songs and duets. (2) **Sarah Ann.** Teacher, writer; born Norwich, Eng., 1785; died Malvern, Eng., Oct. 20, 1867. Founder of the tonic sol-fa system. (3) **Stephen.** Composer, born London, 1812; died there, Dec. 7, 1870. (4) **William H.** Violinist, composer; born London, 1819; died New York, 1875.

Gluck (*Glook*). (1) **Christoph Willibald.** Composer; born Weidenwang, Ger., Jul. 2, 1714; died Vienna, Nov. 15, 1787. Studied music in Prague, Vienna, and Milan. Wrote some very successful operas in the conventional Italian style of the period. With the composition of *Orfeo ed Eurydice* (1762) entered upon his career as a reformer of opera, which constitutes an important chapter in the history of musical development. Gluck triumphed in a memorable contest with Piccinni. (2) **Alma** (pseudonym of Reba Fierson). Soprano; born Bucharest, Roumania, May 11, 1886. Opera and concert artist. Wife of Efrem Zimbalist, violinist.

Gobbaerts, Jean Louis. Composer; born Antwerp, Bel., Sept. 28, 1835; died Saint-Gilles, Bel., May 5, 1886. Wrote much light piano music under the names of "Streabbog," "Ludovic" and "Levi."

Godard (*Go-dar*), **Benjamin.** Composer; born Paris, Aug. 18, 1849; died Cannes, France, Jan. 10, 1895. Wrote operas: *Pedro de Zalaméa, Jocelyn,* and *Dante; Concerto romantique* for violin; *Symphonie légendaire,* chamber music, songs, piano pieces, etc.

Goddard, Arabella. Pianist; born Saint-Servan, France, Jan. 12, 1836. Distinguished English concert artist. Lives Tunbridge Wells, Eng.

Godefroid (*Gode-frwah*), **Félix.** Harpist, composer; born Namur, Bel., Jul. 24, 1818; died Villers-sur-Mer, Bel., Jul. 8, 1897. Composed for harp and piano.

Godfrey. (1) **Charles.** Bandmaster; born Kingston, Eng., Nov. 22, 1790; died London, Dec. 12, 1863. Bandmaster Coldstream Guards. (2) **Charles.** Bandmaster; born London, Jan. 17, 1839. Bandmaster Royal Horse Guards. Royal College of Music, London. (3) **Daniel.** Bandmaster, composer; born Westminster, Eng., Sept. 4, 1831; died Beeston, Eng., Jun. 30, 1903. Famous for his military band.

Godowsky, Leopold. Pianist, composer; born Vilna, Pol., Feb. 13, 1870. A phenomenal technician and authority on modern piano technic. Lives New York.

Goepp (*Gepp*), **Philip H.** Writer, composer; born New York, Jun. 23, 1864. Writer of analytical programs for Philadelphia Symphony Orchestra.

Goetschius, Percy. Theorist, teacher, composer; born Paterson, N. J., Aug. 30, 1853. Author of valuable textbooks on harmony, counterpoint, composition. Composed overtures, orchestral suites, church music, organ and piano works, etc. Institute of Musical Art, New York.

Goetz (*Gets*), **Hermann.** Composer; born Königsberg, Ger., Dec. 17, 1840; died Hottingen, Switz., Dec. 3, 1876. Wrote an opera on the subject of *The Taming of the Shrew,* a symphony, etc.

Goldbeck, Robert. Pianist, composer; born Potsdam, Ger., Apr. 19, 1839; died St. Louis, Mo., May 16, 1908.

Goldmark. (1) **Karl.** Composer; born Keszthely, Hun., May 18, 1830; died Vienna, Jan. 3, 1915. Composed operas, including *The Queen of Sheba, Merlin, The Cricket on the Hearth, Briseis,* and *The Winter's Tale;* also the *Rustic Wedding* symphony, and other orchestral works. (2) **Rubin.** composer, teacher; born New York, Aug. 15, 1872. Composed *Theme and Variations* for orchestra, overture *Hiawatha,* symphonic poem *Samson and Delilah,* a cantata, chamber music, etc. Nephew of (1). Lives New York.

Goldschmidt, Otto. Conductor, composer; born Hamburg, Ger., Aug. 21, 1829. Husband of Jenny Lind.

Gollmick, Adolf. Pianist, violinist, composer; born Frankfort, Ger., Feb. 5, 1825; died London, Mar. 7, 1883.

Goltermann, G. E. 'Cellist, composer; born Hanover, Ger., Aug. 19, 1824; died Frankfort, Ger., Dec. 29, 1898. Composed for the 'cello.

Gomez (*Go-meth*), **Antonio Carlos.** Composer; born Campinos, Brazil, Jul. 11, 1839; died Para, Brazil, Sept. 16, 1896. Composed operas of various sorts, the best being *Il Guarany.*

Goodrich. (1) **Alfred John.** Theorist, author, teacher; born Chilo, O., May 8, 1847. Author of text-books on music composition. Lives California. (2) **Wallace.** Organist, conductor, teacher; born Newton, Mass., May 27, 1871. New England Conservatory, Boston.

Goodson, Katherine. Pianist; born Watford, Eng., Jun. 18, 1872. Pupil of Leschetizky. A leader among women pianists of the twentieth century. Married Arthur Hinton. Lives London.

Goodwin, Amina Beatrice. Pianist, writer; born Manchester, Eng., Dec. 5, 1867. Author of *Hints on Technique and Touch of Piano Playing.* Lives London.

Goossens, Eugène. Violinist, conductor; born London, May 26, 1893. Composed orchestral works and chamber music. Lives London.

Goovaerts, Alphonse Jean. Composer, historian; born Antwerp, Bel., May 25, 1847. Author of works on music and art. Lives Brussels.

Goria, A. E. Pianist, composer; born Paris, Jan. 21, 1823; died there, Jul. 6, 1860. Wrote salon music.

Gorno, Albino. Pianist, composer; born near Cremona, Italy. Composed piano works, some with orchestra. College of Music, Cincinnati, O.

Gorter, Albert. Composer, conductor; born Nuremberg, Ger., Nov. 23, 1852. Composed operas, orchestral works, etc. Lives Mainz, Ger.

Goss, Sir John. Organist, composer; born Fareham, Eng., Dec. 27, 1800; died London, May 10, 1880. Educated in Chapel Royal. In 1838 appointed organist at St. Paul's Cathedral. Knighted in 1872. A prominent composer of church music. Wrote a valuable *Introduction to Harmony.*

Gossec, François Joseph. Composer; born Vergnies, Bel., Jan. 17, 1734 (33); died Passy, France, Feb. 16, 1829. Wrote many operas, symphonies, and lesser compositions, of repute in their day. During the Directory, G. received the official title, "First Composer of France."

Gottschalk, Louis Moreau. Pianist, composer; born New Orleans, La., May 8, 1829; died Rio de Janiero, Brazil, Dec. 18, 1869. American pianist. As composer, Gottschalk produced music of a unique style; pieces like *La Savanne, Banjo,* and *Le Bananier,* echoed Southern life with rare charm and individuality.

Götze (*Get-ze*), **Karl.** Composer; born Weimar, Ger., 1836; died Madgeburg, Ger., Jan. 14, 1877. Composed a symphonic poem, operas (*Die Korsen, Gustav Wasa,* etc.), and smaller works.

Goudimel, Claude. Composer; born Vaison, France, about 1505; died Lyons, France, Aug. 24, 1572. Composed church music.

Gounod (*Goo-no*), **Charles François.** Composer; born Paris, Jun. 17, 1818; died there, Oct. 17, 1893. Studied in

the Paris Conservatory, where he obtained the first prize for composition. Spent some time in Rome, Vienna, and in England. Up to 1859 had composed many excellent works—*Sapho, Ulysse, La nonne sanglante, Messe de Ste. Cécile, Le medecin malgre lui,* etc. In 1859 *Faust* was performed for the first time and met with a tremendous success. *Faust* established Gounod's reputation, and was followed by *La Colombe, La Reine de Saba, Miréille, Roméo et Juliette, Cinq Mars, Polyeucte, Le Tribut de Zamora;* the sacred compositions, *La Rédemption,* and *Mors et Vita;* besides many lesser works, songs, etc. *Faust,* however, overshadows them all, although, from a musician's point of view, *Roméo et Juliette* is almost finer than that popular masterpiece.

Gouvy (*Goo-vee*), **Théodore.** Composer; born Goffontaine, France, Jul. 21, 1822; died Leipzig, Ger., Apr. 21, 1898.

Gow. (1) **Niel.** Violinist; born Inver, Scot., Mar. 22, 1727; died there, Mar. 1, 1807. Noted for his performance of Scottish dance tunes. (2) **George Coleman.** Organist, author, teacher; born Ayer, Mass., Nov. 27, 1860. Author of text-books. Professor of music at Vassar College.

Graben-Hoffman, Gustav. Composer; born Bnin, Ger., Mar. 7, 1820; died Potsdam, Ger., May 20, 1900. Song composer.

Graedener. (1) **Karl.** Composer; born Rostock, Ger., Jan. 14, 1812; died Hamburg, Ger., Jun. 10, 1883. Composed symphonies, an oratorio, a concerto, and many smaller works. (2) **Hermann.** Composer, teacher; born Kiel, Ger., May 8, 1844. Composed an overture, a symphonietta, chamber music, etc. Son of (1). Lives Vienna.

Graham, George Farquhar. Writer; born Edinburgh, Scot., Dec. 29, 1789; died there, Mar. 12, 1867. An authority on everything relating to Scotch music.

Grainger, Percy. Pianist, composer; born Brighton, Victoria, Australia, Jul. 8, 1883. Pupil of Busoni. Pianist

of distinction; composer of originality and charm. Lives New York.

Grammann, Karl. Composer; born Lübeck, Ger., Mar. 3, 1844; died Dresden, Ger., Jan. 30, 1897. Composed symphonies, a cantata, a violin concerto, and the operas *Melusine, Thusnelda, Ingrid,* etc.

Granados y Campina, Enrique. Composer, pianist; born Lerida, Sp., Jul. 27, 1867; died Mar. 24, 1916, when steamer Sussex was torpedoed in English Channel.

Grandval, Maria de Reiset. Composer; born Saint-Rémy des Monts, France, Jan. 20, 1830; died Paris, Jan. 15, 1907. Composed operas, orchestral works, etc.

Graninger, Charles Albert. Organist, pianist, teacher; born Cincinnati, O., Jan. 2, 1861. College of Music, Cincinnati.

Grasse, Edwin. Violinist, composer; born New York, Aug. 13, 1884. Composed a symphony, a suite, and many violin works. Blind. Lives New York.

Grau, Maurice. Impresario; born Brünn, Aus., 1849; died Paris, Mar. 14, 1907. Directed Metropolitan Opera Co., New York.

Graun (*Groun*). (1) **J. G.** Composer; born 1698; died 1771. Composed symphonies, overtures, concertos for violin, and chamber music. Brother of (2). (2) **Karl Heinrich.** Composer; born Wahrenbrück, Ger., May 17, 1701; died Berlin, Aug. 8, 1759. Wrote over fifty cantatas, and about thirty operas. His principal work is his passion music *Der Tod Jesu,* which is still sometimes performed.

Grazzini, Reginaldo. Composer; born Florence, Italy, Oct. 15, 1848; died Venice, 1906. Composed cantatas, masses, symphonies, an opera, and lesser works.

Greatorex, Thomas. Organist; born N. Wingfield, Eng., Oct. 5, 1758; died Hampton, Eng., Jul. 18, 1831. Wrote hymn tunes.

Greene, Maurice. Organist, composer; born London, 1695; died there, 1755. Wrote church music. Projected the great *Cathedral Music* collection, afterward completed by Boyce.

Gregoir (*Gre-gwahr*), **Edouard.** Composer, writer, historian; born Turnhout, Bel., Nov. 7, 1822; died Wyneghem, Bel., Jun. 28, 1890. Composed an opera, etc.

Gregorovitch, Charles. Violinist; born Petrograd, Oct. 25, 1867.

Grellinger, Charles. Composer; born Holland. Composed a number of operas produced in Holland and France.

Grétry (*Gray-tree*), **André Ernest Modeste.** Composer; born Liége, Bel., Feb. 18, 1741; died Montmorency, France, Sept. 24, 1813. A prolific and once celebrated writer of France operas and other works.

Gretschaninoff, Alexander. Composer; born Moscow, Rus., Oct. 25, 1864. Composed an opera, incidental music, chamber works, piano pieces, and songs. Lives Moscow, Rus.

Grieg, Edvard Hagerup. Pianist, composer; born Bergen, Nor., Jun. 15, 1843; died there, Sept. 4, 1907. Studied at Leipzig Conservatory. In Copenhagen came under the influence of Gade. Wrote a piano concerto, orchestral works, songs, chamber music, etc., all with a pronounced Norwegian character. His *Peer Gynt* suites are perhaps the most widely known of his larger works.

Griepenkerl (*Gree-pen-kerl*), **Friedrich Conrad.** Theorist; born Peine, Ger., 1782; died Brunswick, Ger., Apr. 6, 1849.

Grisar (*Gree-zahr*), **Albert.** Composer; born Antwerp, Bel., Dec. 26, 1808; died Asnières, France, Jun. 15, 1869. Composed many operas.

Grisi (*Gree-zee*), **Giulia.** Soprano; born Milan, Italy, Jul. 28, 1811; died Berlin, Nov. 29, 1869. Attained a remarkable success in opera, through her magnificent voice and great beauty. Was for fifteen years prima donna at Paris and London.

Grodsky, Boleslaus. Composer; born Petrograd, Oct. 13, 1865. Composed piano works, etc. Lives Petrograd.

Groningen, S. van. Pianist; born Deventer, Hol., Jun. 23, 1851. Composed piano music, etc. Lives Leyden, Hol.

Grove, Sir George. Writer; born Clapham, Eng., Aug. 13, 1820; died Sydenham, Eng., May 28, 1900. Originally a civil engineer. For many years connected with the Crystal Palace, and in connection with the concerts there wrote a long series of analytical programs. In 1883 he was appointed first principal of the Royal College of Music, and upon its inauguration received the honor of knighthood. As editor of the *Dictionary of Music and Musicians* he rendered a lasting service to the cause of musical art.

Grovlez, Gabriel. Pianist, composer; born Lille, France, 1879. Composed orchestral works, ballets, piano pieces, songs. Conductor at Paris.

Gruenberg (*Green-bairg*), **Eugene.** Violinist, teacher; born Lemberg, Aus., Oct. 30, 1854. Author of valuable educational works for the violin. New England Conservatory, Boston.

Gruenberger (*Green-bairg-er*), **Ludwig.** Composer; born Prague, Boh., Apr. 24, 1839; died there, Dec. 12, 1896. Composed incidental music, a *Northern Suite,* a one-act opera (*Heimkehr*), etc.

Gruenfeld (*Green-felt*). (1) **Alfred.** Pianist, composer; born Prague, Boh., Jul. 4, 1852. Distinguished as a Mozart player. Lives Vienna. (2) **Heinrich.** 'Cellist; born Prague, Apr. 21, 1855. A distinguished virtuoso. Brother of (1). Lives Berlin.

Grützmacher (*Greetz-macher*), **Friedrich.** 'Cellist; born Dessau, Ger., Mar. 1, 1832; died Dresden, Ger., Feb. 23, 1903. Distinguished virtuoso.

Guarnerius, Giuseppe (Joseph) **Antonio.** Violin maker; born Jun. 8, 1683; died about 1742. One of the great Italian makers.

Gudehus (*Goo-de-hoos*), **Heinrich.** Tenor; born Altenhagen, Ger., Mar. 30, 1845; died Dresden, Ger., Oct. 9, 1909. Eminent in Wagnerian opera rôles.

Guglielmi (*Gool-yel-mee*), **Pietro.** Composer; born Marsa di Carrara, Italy, May 1727; died Rome, Nov. 19, 1804. Composed operas and church music.

Guido d'Arezzo (*Gwee-do dar-ret-so*). Theorist, teacher; born Arezzo, Italy, 995(?); died 1050(?). Improved music notation; first used the syllables *ut, re, mi, fa, sol, la,* for singing.

Guilmant (*Geel-mong*), **Félix Alexandre.** Organist, composer; born Boulogne, France, Mar. 12, 1837; died Meudon, France, Mar. 30, 1911. Distinguished concert organist and composer.

Guiraud (*Gee-ro*), **Ernest.** Composer; born New Orleans, La., Jun. 23, 1837; died Paris, May 6, 1892. Taught harmony, Paris Conservatory.

Gumbert (*Goom-bairt*), **Ferdinand.** Composer; born Berlin, Apr. 22, 1818; died there, Apr. 6, 1896. Composed songs and operettas.

Gungl (*Goongl*). (1) **Joseph.** Composer; born Zsàmbék, Hun., Jan. 1, 1810; died Weimar, Ger., Jan. 31, 1889. Dance and march composer. (2) **Johann.** Composer; born Zsàmbék, Hun., Mar. 5, 1828; died Fünfkirchen, Hun., Nov. 27, 1883. Dance composer. Nephew of (1).

Gura. (1) **Eugene.** Baritone; born Pressern, Boh., Nov. 8, 1842; died near Munich, Ger., Aug. 26, 1906. Opera and concert singer. (2) **Hermann.** Baritone; born Breslau, Ger., Apr. 5, 1870. Successful in opera and concert. Conducts opera in Berlin.

Gurlitt (*Goor-lit*), **Cornelius.** Composer; born Altona, Ger., Feb. 10, 1820; died there, Jun. 17, 1901. Best known by his teaching pieces for the piano.

Gutmann (*Goot-mahn*), **Adolphe.** Pianist, composer; born 1818; died 1882. Friend of Chopin.

Gyrowetz (*Gee-ro-vetz*), **Adalbert.** Composer; born Budweis, Boh., Feb. 19, 1763; died Vienna, Mar. 19, 1850. Wrote symphonies, operas, music plays.

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Habeneck (*Ab-nek*), **François Antoine.** Violinist, conductor; born Mézieres, France, Jan. 23, 1781; died Paris, Feb. 8, 1849. His orchestra was celebrated.

Haberbier (*Hah-behr-beer*), **Ernst.** Pianist, composer; born Königsberg, Ger., Oct. 5, 1813; died Bergen, Nor., Mar. 12, 1869. Composed salon music and useful études.

Habert, Johannes Evangelista. Organist, composer; born Oberplan, Boh., Oct. 18, 1833; died Gmunden, Ger., Sept. 1, 1896. Composer of masses, organ works, etc.

Hackh, Otto. Composer; born Stuttgart, Ger., Sept. 30, 1852. Composed piano pieces, songs, dance music.

Hadley, Henry Kimball. Composer; born Somerville, Mass., Dec. 20, 1871. A leader among American composers. Works include three symphonies (1st, *Youth and Life;* 2nd, *The Four Seasons*), three overtures, three ballet suites, the cantata *In Music's Praise,* a *Symphonic Fantasia,* the tone-poems *Salomé* and *The Culprit Fay,* the lyric drama *Merlin and Vivien,* operas *Safie* and *Bianca,* chamber works, and many smaller pieces and songs. Lives New York.

Haesche. See Häsche.

Hagel (*Hah-gel*). (1) **Karl.** Conductor, violinist; born Voigstedt, Ger., Dec. 12, 1847. Composed orchestral and chamber works, etc. Lives Munich, Ger. (2) **Richard.** Conductor, violinist; born Erfurt, Ger., Jul. 7, 1872. Son of (1). Lives Brunswick, Ger.

Hagemann. (1) **François Willem.** Organist, conductor; born Zütphen, Hol., Sept. 10, 1827. Wrote piano music. (2) **Maurits Leonard.** Composer, teacher; born Zütphen, Sept. 25, 1829. Composed an oratorio, a cantata, vocal-orchestral works, etc. Brother of (1).

Hagen. (1) **Adolf.** Conductor; born Bremen, Ger., Sept. 4, 1851. Operetta composer. Lives Dresden, Ger. (2) **Theodor.** Composer, writer; born Hamburg, Ger., Apr. 15, 1823; died New York, Dec. 21, 1871. Composed songs and piano works.

Hager, Johannes (really Hasslinger). Composer; born Vienna, Feb. 24, 1822; died there, Jan. 9, 1898. Pupil of Mendelssohn.

Hägg (*Hegg*). (1) **Jacob Adolf.** Born Gothland, Nor., 1850; died 1902. Composed a *Northern Symphony,* piano and organ works, songs, etc. (2) **Gustav.** Organist, composer; born Wisby, Swed., Nov. 28, 1867. Composed chamber music, organ and piano pieces. A virtuoso player. Lives Stockholm, Swed.

Hahn. (1) **Jacob H.** Pianist, teacher; born Philadelphia, Pa., Dec. 1, 1847; died Detroit, Mich., 1902. Founded Detroit Conservatory. Composed piano works and songs. (2) **Reynaldo.** Composer; born Caracas, Venezuela, Aug. 9, 1874. Composed incidental music, a symphonic poem, attractive piano works, the opera *Nausicaa,* a ballet, etc. Lives Paris.

Hale, Adam de la. See Adam de la Hale.

Hale, Philip. Writer, critic; born Norwich, Vt., Mar. 5, 1854. Wrote (with L. C. Elson) "Famous Composers, New Series." Writer of program books for Boston Symphony Orchestra. Lives Boston.

Halévy (*Ah-leh-vee*), **Jacques François.** Composer; born Paris, May 27, 1799; died Nice, France, Mar. 17, 1862. Opera writer of the French school. Principal work, *La Juive.*

Halir (*Hah-leer*), **Karl.** Violinist; born Hohenelbe, Boh., Feb. 1, 1859; died Berlin, Dec. 21, 1909. Member Joachim String Quartet.

Hall. (1) **Charles King.** Organist, composer; born London, 1845; died there, Sept. 1, 1895. Composed church music and operettas. (2) **Marie.** Violinist; born New-

castle, Eng., Apr. 8, 1884. Distinguished woman violinist. Lives London.

Hallé (*Hal-leh*). (1) **Sir Charles.** Pianist, conductor; born Hazen, Ger., Apr. 11, 1819; died Manchester, Eng., Oct. 25, 1895. During his career of forty-seven years he rendered great service to musical art as a teacher, by his recitals, and by the concerts of his famous Manchester orchestra. (2) **Lady.** See Neruda.

Hallén, Anders. Composer; born Gothenburg, Swed., Dec. 22, 1846. Leader of new Swedish school. Composed the operas *Harold, Hexfallan, Waldemar's Treasure, Walborgsmessa,* two Swedish rhapsodies, many cantatas, symphonic poems, a romance for violin and orchestra, and many songs. Stockholm, Swed., Conservatory.

Haller, Michael. Organist, teacher; born Neusalz, Ger., Jan. 31, 1840; died Ratisbon, Ger., Jan. 4, 1915. Sacred composer, counterpoint teacher.

Hallström (*Hahl-straym*), **Ivar.** Composer; born Stockholm, Swed., Jun. 5, 1826; died there, Apr. 10, 1901. Composed operas (*Viking's Trip, Nyaga, Granada's Daughter,* etc.), cantatas, operettas, etc.

Hallwachs (*Hall-vakhs*), **Karl.** Composer, conductor; born Darmstadt, Ger., Sept. 15, 1870. Composed songs, choruses, an opera. Lives Cassel, Ger.

Halm (*Hahlm*), **Anton.** Composer; born Altenmarkt, Aus., Jun. 4, 1789; died Vienna, Apr., 1872. A friend of Beethoven; composed piano études, chamber music, etc.

Hambourg, Mark. Pianist; born Gogutschar-Noronez, Rus., Jun. 1, 1879. A distinguished virtuoso and authoritative interpreter.

Hamerik, Asger. Pianist, composer; born Copenhagen, Den., Apr. 8, 1843. Was director Peabody Conservatory, Baltimore, Md.; composed six symphonies, a *Poème Tragique,* operas, etc.

Hamilton, Clarence Grant. Pianist, writer, teacher; born Providence, R. I., Jun. 9, 1865. Associate professor of

music, Wellesley College, Wellesley, Mass. Author of educational books.

Hanchett, Henry G. Pianist, writer, teacher; born Syracuse, N. Y., Aug. 29, 1853; died Siasconset, Mass., Aug. 19, 1918. Author of works on piano study.

Hand (*Hahnt*), **Ferdinand Gotthelf.** Writer; born Plauen, Boh., Feb. 15, 1786; died Jena, Ger., Mar. 14, 1851. Wrote on musical esthetics.

Handel, George Frederick. Composer; born Halle, Ger., Feb. 23, 1685; died London, Apr. 14, 1759. Played both the organ and clavier when only seven years old. First opera, *Almira,* performed at Hamburg in 1705. In 1708 went to Italy, and four years later settled in England. In or about 1737 turned his attention to the oratorio, after having written some forty-two operas in accordance with the taste of the period. The approval which his first oratorios—*Esther, Deborah, Athalia*—had met with encouraged him to new efforts; and he produced in succession *Saul, Israel in Egypt, L'Allegro, Il Penseroso* and *The Messiah* (his chief work, 1741). *The Messiah* was not much appreciated at the first representation, but increased in reputation every year. In 1742 *Samson* appeared, in 1746 *Judas Maccabæus,* in 1748 *Solomon,* and in 1752 *Jephthah.* In 1752 Handel became blind, but did not lose his spirits, continuing to perform in public, and even to compose. He was buried in Westminster Abbey.

Hannsens. (1) **Charles Louis (Sr.).** Composer; born Ghent, Bel., May 4, 1777; died Brussels, Bel., May 6, 1852. Composed operas, masses, etc. (2) **Charles Louis (Jr.).** Composer; born Ghent, Jul. 12, 1802, died Brussels, Apr. 8, 1871. Composed operas, ballets, symphonies, overtures. Son of (1).

Hanon (*Hah-nong*), **Charles Louis.** Pianist; born Rem-sur-l'Aire, France, 1820; died Boulogne-sur-Mer, 1900 Composed valuable studies for piano.

Hanscom, E. W. Organist, composer; born Durham, Me., Dec. 28, 1848. Composed songs, choruses, etc.

Hansen, Emil Robert. 'Cellist, composer; born Copenhagen, Den., Feb. 25, 1860. Chamber music and orchestral composer. Lives Leipzig, Ger.

Hanslick, Eduard. Writer; born Prague, Boh., Sept. 11, 1825; died near Vienna, Aug. 6, 1904. Opponent of Wagner's operas.

Harcourt, Eugene d'. Composer, writer; born Paris, 1855. Composed the opera *Tasso,* a mass, symphonies, etc. Lives Paris.

Hardelot (*Ar-de-low*), **Guy d'** (Mrs. W. T. Rhodes). Composer; born Hardelot Castle, near Boulogne, France. Song composer. Lives England.

Harper, Thomas. Trumpeter; born Worcester, Eng., May 3, 1787; died London, Jan. 20, 1853. Famous virtuoso.

Harris. (1) **Clement Hugh Gilbert.** Composer; born Wimbledon, Eng., Jul. 8, 1871; died Pentepigadia, Greece, Apr. 23, 1897. Composed for orchestra and chamber music, songs, etc. (2) **William Victor.** Composer, teacher of singing; born New York, Apr. 27, 1869. Composed many songs. Lives New York.

Harriss, Charles Albert. Organist, composer; born London, Dec. 15, 1862. Composed an opera, a cantata, and much church music. Lives Ottawa, Can.

Hartmann. (1) **Johann Peter Emil.** Composer; born Copenhagen, Den., May 14, 1805; died there, Mar. 10, 1900. Composed Danish operas, symphonies, overtures, cantatas, etc. Rather overshadowed by his son-in-law, Gade. (2) **Emil.** Composer; born Copenhagen, Feb. 21, 1836; died there, Jul. 19, 1898. Composed operas (*The Nixie, The Corsicans,* etc.), a ballet, a cantata, symphonies, overtures, concertos, etc. Son of (1). (3) **Arthur.** Violinist, composer; born Maté Szalka, Hun., Jul. 23, 1881. Distinguished violinist; composed for violin and voice. Lives New York.

Hartog, Edouard de. Composer; born Amsterdam, Hol., Aug. 15, 1828; died The Hague, Hol., Nov. 1909. Composed works for orchestra, chamber music, and the church.

Hartvigson. (1) **Anton.** Pianist; born Aarhus, Den., Oct. 16, 1845. Lives Copenhagen, Den. (2) **Frits.** Pianist; born Grenae, Den., May 31, 1841. Royal College of Music, London.

Harty, Hamilton. Pianist, composer; born Hillsborough, Ire., Dec. 4, 1879. Composed an *Irish Symphony,* a *Comedy Overture,* the tone-poem *With the Wild Geese,* the cantata *The Mystic Trumpeter,* etc. Lives London.

Harwood, Basil. Organist, composer; born Olveston, Eng., Apr. 11, 1859. Composed sacred works, an organ concerto, etc. Lives Almondsbury, Eng.

Häsche (*Heh-sheh*), **William Edward.** Violinist, pianist, composer; born New Haven, Conn., Apr. 11, 1867. Composed a symphony, symphonic poems (*Waldidylle, Frithjof*), a cantata, etc. Yale University, New Haven.

Hasse (*Hahs-seh*), **Johann Adolph.** Composer; born Bergedorf, Ger., (bap. Mar. 25), 1699; died Vienna, Dec. 16, 1783. Opera composer. His wife, *née* Faustina Bordoni, mezzo-soprano; born Venice, Italy, 1693; died there, Nov. 4, 1783. Famous opera singer.

Hassler (*Hahss-ler*), **Hans Leo.** Organist, composer; born Nuremberg, Ger., 1564; died Frankfort, Ger., Jun. 8, 1612. One of the first German musicians to go to Italy for study. Wrote sacred and secular works.

Hastings. (1) **Thomas.** Writer, composer; born Washington, Conn., Oct. 15, 1787; died New York, May 2, 1872. (2) **Frank Seymour.** Composer; born Mendham, N. Y., May 31, 1853. Composed principally songs.

Hastreiter, Heléne. Contralto; born Louisville, Ky., Nov. 14, 1858. Sung with success in U. S. and Europe. Lives Genoa, Italy.

Hatton, John Liptrot. Composer; born Liverpool, Eng., Oct. 12, 1809; died Margate, Eng., Sept. 20, 1886. In 1844 produced in Vienna his opera *Pascal Bruno.* Afterward Hatton brought out a successful collection of songs. Wrote

incidental music to many of Shakespeare's plays. Among his compositions are also an oratorio, *Hezekiah,* various small operas, church music, etc.

Hattstaedt (*Haht-stet*), **John L.** Pianist, teacher; born Monroe, Mich., Dec. 29, 1851. Director American Conservatory, Chicago, Ill.

Hauck (*Howk*), **Minnie.** Soprano; born New York, Nov. 16, 1852. Sang in U. S. and Europe. Lives Lucerne, Switz.

Haupt, Karl. Organist, theorist; born Kuhnau, Ger., Aug. 25, 1810; died Berlin, Jul. 4, 1891. Director of Institute for Church Music, Berlin.

Hauptmann, Moritz. Theorist; born Dresden, Ger., Oct. 13, 1792; died Leipzig, Jan. 3, 1868. Distinguished teacher of harmony at Leipzig Conservatory.

Hausegger, Siegmund von. Composer; born Graz, Aus., Aug. 16, 1872. Composed for orchestra the *Dionysiac Fantaisie, Barbarossa,* and *Wieland the Smith.* Works richly melodious. Lives Hamburg, Ger.

Hauser (*How-zer*), **Miska.** Violinist, composer; born Pressburg, Hun., 1822; died Vienna, Dec. 9, 1887. Wrote excellent pieces for violin.

Havens, Charles Arthur. Organist, composer; born Essex, N. Y., 1842. Wrote principally church music.

Hawkins, Sir John. Historian; born London, Mar. 30, 1719; died there, May 21, 1789. By profession an attorney. He was an original member of the Madrigal Society, also a member of the Academy of Antient Music, and of Dr. Johnson's club. Hawkins's *General History of the Science and Practice of Music* is a monument of patient research, and a great storehouse of out-of-the-way information.

Hawley. (1) **Charles Beach.** Composer; born Brookfield, Conn., Feb. 11, 1858; died Red Bank, N. J., Dec. 29, 1915. Successful writer of songs and church music. (2) **Stanley.** Composer; born Ilkeston, Eng., May 17,

1867. Composed successful recitations with music. Lives London.

Haydn. (1) **Johann Michael.** Composer; born Rohrau, Aus., Sept. 14, 1737; died Salzburg, Aus., Aug. 10, 1806. Wrote church music. Brother of (2). (2) **Joseph.** Composer; born Rohrau, Aus., Mar. 31, 1732; died Vienna, May 31, 1809. The son of a wheelwright who was a tenor singer and also a player on the small harp. Haydn was a chorister and pupil in the choir-school of the Church of St. Stephen, at Vienna, until his seventeenth year, when he was dismissed. For some time he struggled on, working industriously, but always on the verge of the most utter destitution, until, entering the service of Porpora, a renowned Italian composer of the period, he was enabled to prosecute his studies under more favorable surroundings. When twenty-eight years of age he was appointed kapellmeister to Prince Esterhazy, at Eisenstadt, Hungary, in whose service, and that of his successor, he remained for thirty years. He lived, for the greater part of the year, at the country-seat of the Esterhazy's, discharging the various duties of his position, and writing an immense quantity of music, including most of his symphonies, quartets, trios, fifteen masses, an oratorio, eighteen operas, and a great body of music of a miscellaneous character. While Haydn remained thus, leading a life of tranquil industry, his reputation spread far and wide, and his visits to England, although undertaken somewhat unwillingly, were veritable triumphs. Seemingly inspired by Handel's example, Haydn, after his return to Vienna, produced the oratorios *The Creation* (1797), and *The Seasons* (1801). Haydn was an amazingly prolific composer. Among his works are 148 symphonies, 83 quartets, 24 trios, 19 operas, 5 oratorios, 24 concertos, 15 masses, 44 piano sonatas, and many other compositions. He created the modern symphony and string quartet, and may be said to be the father of the instrumental music of the present.

Hayes, Catherine. Soprano; born Limerick, Ire., Oct. 25. 1825; died Sydenham, Eng., Aug. 11, 1861. Created a tremendous furore by her exquisite singing of Irish airs.

Heap, Charles Swinnerton. Pianist, composer; born Birmingham, Eng., Apr. 10, 1849; died there, Jun. 11, 1900. Wrote cantatas, an oratorio (*The Captivity*), and various instrumental and vocal compositions.

Heermann, Hugo. Violinist; born Heilbronn, Mar. 3, 1844. Distinguished virtuoso. Stern Conservatory, Berlin.

Hegar (*Hay-gar*), **Friedrich.** Conductor, composer; born Basel, Switz., Oct. 11, 1841. Composed oratorios (*Manasse, Ahasuerus,* etc.), a violin concerto and vocal works. School of Music, Zürich, Switz.

Hegner. (1) **Anton.** 'Cellist; born Copenhagen, Den., Mar. 2, 1861; died New York, Dec. 4, 1915. (2) **Otto.** Pianist; born Basel, Switz., 1876; died Hamburg, Feb. 22, 1907. Achieved a considerable reputation after his early début in 1888.

Heidingsfeld, Ludwig. Conductor, composer; born Jauer, Ger., Mar. 24, 1854. Composed orchestra pieces and operettas. Director Danzig (Ger.) Conservatory.

Heifetz, Jascha. Violinist; born Vilna, Lithuania, 1899. Pupil of Leopold Auer. Lives New York.

Heinrich, Max. Baritone, teacher; born Chemnitz, Ger., Jun. 14, 1853; died New York, Aug. 8, 1916. Eminent as a lieder singer.

Heise, Peter Arnold. Composer; born Copenhagen, Den., Feb. 11, 1830; died there, Sept. 12, 1879. Wrote songs and two operas.

Hekking, Anton. 'Cellist; born The Hague, Hol., Sept. 7, 1856. Distinguished as a virtuoso.

Heller, Stephen. Pianist, composer; born Pesth, Hun., May 15, 1814; died Paris, Jan. 15, 1888. Wrote many charming fantasias, études, polonaises, and drawing-room pieces, for the piano.

Hellmesberger, Joseph. Violinist, conductor; born Vienna, Apr. 9, 1855; died there, Apr. 26, 1907. One of a family of violinists; composed operas, ballets, etc.

Helmholtz, Hermann Ludwig. Scientist; born Potsdam, Ger., Aug. 31, 1821; died Charlottenburg, Ger., Sept. 8, 1894. One of the greatest savants of modern times. Rendered a valuable service to musical art in the writing of his great work on sound and acoustics, *The Sensations of Tone.*

Helsted. (1) **Eduard.** Violinist, composer; born Copenhagen, Den., Dec. 8, 1816; died there, 1900. Composed ballets. (2) **Karl Adolph.** Flutist, composer; born Copenhagen, Den., Jan. 4, 1818; died there, 1904. Composed for orchestra. (3) **Gustaf.** Composer, teacher; born Copenhagen, Den., Jan. 30, 1857. Composed a symphony, a suite, songs, piano works, etc. Royal Conservatory, Copenhagen.

Hempel, Frieda. Soprano; born Leipzig, Ger., Jun. 26, 1885. Successful opera and concert singer. Metropolitan Opera Co., New York.

Henderson, William J. Writer, music critic; born Newark, N. J., Dec. 4, 1855. Author of valuable books (*Modern Musical Drift, Forerunners of Italian Opera,* etc.), critic on New York *Sun.*

Henkel, Heinrich. Pianist, composer; born Fulda, Ger., Feb. 16, 1822; died Frankfort, Ger., Apr. 10, 1899. Composed technical exercises for piano, violin pieces, etc.

Hennen. (1) **Arnold.** Pianist, composer; born Heerlen, Bel., Jan. 25, 1830. Composed concertos and piano pieces.

Hennes, Aloys. Pianist, teacher; born Aix, Ger., Sept. 8, 1827; died Berlin, Jun. 8, 1889. Wrote piano pieces and studies.

Henriques (*Hen-ree-kes*), **Fini.** Violinist, composer; born Copenhagen, Den., Dec. 20, 1867. Composed incidental music, piano works, etc. Lives Copenhagen.

Henschel (*Hen-shel*) **Georg.** Baritone, conductor, composer, teacher; born Breslau, Ger., Feb. 18, 1850. In 1881-1884 he conducted the Boston Symphony Orchestra. Has written operas, an oratorio, a requiem, a *Stabat Mater,* some instrumental music, and a number of fine songs, in

which last department of composition he shows to most advantage. Henschel has lived long in London, where he has a great reputation as a teacher. His wife Lilian, *née* Bailey (1860-1901), an American soprano, shared his fame through the recitals, etc., in which they appeared together.

Hensel. (1) **Octavia** (really Mrs. G. A. Fonda). Writer. (2) **Fanny Cäcilia.** Pianist, composer; born Hamburg, Ger., Nov. 14, 1805; died Berlin, May 14, 1847. A sister of Mendelssohn.

Henselt, Adolph von. Pianist, composer; born Schwabach, Ger., May 12, 1814; died Warmbrunn, Ger., Oct. 10, 1889. Composed charming piano pieces and useful studies.

Hentschel, Theodor. Conductor, composer; born Schirgiswalde, Ger., Mar. 28, 1838; died Hamburg, Ger., Dec. 19, 1892. Composed operas (*The King's Page, Lancelot,* etc.), overtures, marches, etc.

Herbeck, Johann. Conductor, composer; born Vienna, Dec. 25, 1831; died there, Oct. 28, 1877. Distinguished conductor, director of the Royal Opera. Composed symphonies, chamber music, songs, etc.

Herbert, Victor. 'Cellist, conductor, composer; born Dublin, Ire., Feb. 1, 1859. Played in Metropolitan, Thomas's, and Seidl's orchestras. In 1898 became conductor of the Pittsburgh Orchestra. His works include an oratorio (*The Captive*), comic operas, songs, etc. Besides light operas like *Babes in Toyland, Mlle. Modiste,* etc., he has composed two 'cello concertos, a *Suite Romantique,* an *Irish Rhapsody,* symphonic poems, etc., for orchestra, and the opera *Natoma.* Lives New York.

Hering, Karl Gottlieb. Teacher, composer; born Schandau, Ger., Oct. 25, 1765; died Zittau, Ger., Jan. 3, 1853. Wrote instructive material for piano, violin, and singing.

Heritte-Viardot (*Ay-rit-Vee-ar-doe*), **Louise.** Teacher of singing, composer; born Paris, Dec. 14, 1841. Composed operas, songs, etc. Lives Heidelberg, Ger.

Herman, Reinhold Ludwig. Composer, conductor; born Prenzlau, Ger., Sept. 21, 1849. Composed operas, orchestral works, songs, etc. Lives New York.

Hermann. (1) **Friedrich.** Violinist, composer, teacher; born Frankfort, Ger., Feb. 1, 1828; died Liepzig, Ger., Sept. 27, 1907. Composed orchestral and chamber music. (2) **Robert.** Composer; born Berne, Switz., Apr. 29, 1869; died 1912. Composed a symphony, an overture, a quintet, and smaller works.

Hernandez (*Her-nan-deth*), **Pablo.** Organist, composer; born Saragossa, Spain, Jan. 25, 1834. Composed organ works, a symphony, an overture, and zarzuelas. Lives Madrid, Spain.

Hernando, Rafael. Composer; born Madrid, Spain, May 31, 1822. Composed zarzuelas, masses, etc. Lives Madrid.

Hérold, Louis Joseph Ferdinand. Composer; born Paris, Jan. 28, 1791; died there, Jan. 19, 1833. Wrote *Zampa, Le Pré aux Clercs,* and other operas.

Hertz, Alfred. Conductor; born Frankfort, Ger., Jul. 15, 1872. Conductor in Germany, and at Metropolitan Opera House, N. Y.; San Francisco Symphony Orchestra, 1916—.

Hervé (*Air-vay*), (really Florimond Ronger). Composer, conductor; born near Arras, France, Jun. 30, 1825; died Paris, Nov. 4, 1892. Operetta composer.

Hervey, Arthur. Composer, writer; born Paris, Jan. 26, 1885. Composed operas, orchestral works, songs; wrote books on music. Lives London.

Herz (*Hairts*), **Henri.** Pianist, composer; born Vienna, Jan. 6, 1806; died Paris, Jan. 5, 1888. Teacher at Paris Conservatory.

Herzogenberg, Baron Heinrich von. Pianist, composer; born Graz, Aus., Jun. 10, 1843; died Wiesbaden, Ger., Oct. 9, 1900. Composed symphonies, chamber music, large vocal works, etc. Married the pianist Elizabeth Stockhausen.

Hess. (1) **Willy.** Violinist; born Mannheim, Ger., Jul. 14, 1859. Royal High School for Music, Berlin. (2)

Ludwig. Tenor, composer; born Marburg, Ger., Mar. 23, 1871. Composed a symphony, the epic *Ariadne,* vocal works, etc. Lives Berlin.

Hesse (*Hes-seh*), **Adolf Friedrich.** Organist; born Breslau, Ger., Aug. 30, 1809; died there, Aug. 5, 1863. Distinguished as a player; wrote for the organ.

Heuberger (*Hoy-bair-gher*), **Richard.** Composer, writer; born Graz, Aus., Jun. 18, 1850; died Vienna, Nov., 1914. Composed operas, cantatas, ballets, orchestral works, etc.

Heubner (*Hoyb-ner*), **Konrad.** Composer; born Dresden, Ger., 1860; died Coblenz, Ger., Jun. 7, 1905. Composed for orchestra and chamber music.

Heuschkel (*Hoysh-kel*), **Johann Peter.** Oboist, pianist; born near Eisfeld, Ger., Jan. 4, 1773; died Biebich, Ger., 1853. Teacher of Weber.

Hey (*High*), **Julius.** Teacher of singing; born Irmelshausen, Ger., Apr. 29, 1832; died Munich, Apr. 23, 1909. Aimed to found a German school of singing on the demands of Wagner's music dramas.

Heymann (*High-man*). (1) **Karl.** Composer, pianist; born Filehne, Pol., Nov. 6, 1854. (2) **Karl.** Pianist; teacher; born Filehne, Pol., Oct. 6, 1854. Composed for the piano.

Hildach, Eugen. Baritone, composer; born Wittenberg, Ger., Nov. 20, 1849. Composed successful songs and duets. Lives Fronkfort, Ger.

Hill. (1) **Edward Burlingame.** Composer; born Cambridge, Mass., Sept. 9, 1872. Composed for orchestra and stage. Harvard University. (2) **Junius Welch.** Pianist, teacher; born Hingham, Mass., Nov. 18, 1840. Professor of Music at Wellesley College for a number of years. Lives Los Angeles, Cal. (3) **Thomas Henry Weist.** Violinist; born London, Jan. 23, 1828; died there, Dec. 25, 1891.

Hille (*Hil-le*), **Gustav.** Violinist, composer; born Jerichow, Ger., May 31, 1851. Composed for violin. Teacher in Philadelphia for a number of years. Lives Berlin.

Hillemacher. (1) **Paul.** Born Paris, 1852; and (2) **Lucien.** born Paris, 1860; died there, 1909. Composers. Two brothers working together; composed several operas.

Hiller. (1) **Ferdinand.** Composer; born Frankfort, Ger., Oct. 24, 1811; died Cologne, Ger., May 10, 1885. Founded the Conservatory at Cologne. Wrote symphonies, oratorios (*Destruction of Jerusalem* and *Saul*), six operas, overtures, sonatas, songs, etc. (2) **Johann Adam.** Composer; born near Görlitz, Ger., Dec. 25, 1728; died Leipzig, Ger., Jun. 16, 1804. Creator of the German comic opera.

Himmel, Friedrich Heinrich. Composer; born Treuenbrietzen, Ger., Nov. 20, 1765; died Berlin, Jun. 8, 1814.

Hinckley, Allen. Bass; born Boston, Oct. 11, 1877. Sung in opera in Europe and U. S. Lives New York.

Hinton, Arthur. Composer; born Beckenham, Eng., Nov. 20, 1869. Composed for orchestra, a symphony, a violin and a piano concerto, and *Cæsar's Triumph,* also the opera *Tamara,* and chamber music. Lives London.

Hobrecht (Obrecht). Composer; born Utrecht, Hol., about 1430; died Antwerp, Bel., 1506. Famous contrapuntal composer of masses, motets, etc.

Hodges. (1) **Edward.** Organist, born Bristol, Eng., Jul. 20, 1796; died Clifton, Eng., Sept. 1, 1867. Organist of Trinity Church, New York. (2) **Faustina Hasse.** Organist; died New York, 1895. Daughter of (1).

Hoffman. (1) **Richard.** Pianist, teacher; born Manchester, Eng., May 24, 1831; died New York, Aug. 17, 1909. Well known as a pianist and a composer of piano pieces, anthems, songs, etc. (2) **Heinrich.** Composer; born Berlin, Jan. 13, 1842; died Gross Tabartz, Ger., Jul. 16, 1902. Composed operas, symphonic works, songs, etc.

Hoffmann, E. T. A. Composer, writer; born Königsberg, Ger., Jan. 24, 1776; died Berlin, Jun. 25, 1822. Celebrated as author. Composed operas, a ballet, a mass, a symphony, chamber works, etc.

Hofmann, Josef. Pianist; born Cracow, Aus., Jan. 20, 1876. Like his contemporary, Otto Hegner, he was a prominent figure in the musical world as a "child pianist." After his first appearances as a prodigy he retired for study, and reappeared as a virtuoso of remarkable powers. Lives Aiken, S. C.

Hogarth, George. 'Cellist, writer; born Lauderdale, Scot., 1783; died London, Feb. 12, 1870. Wrote a number of interesting books on musical subjects. His eldest daughter married Charles Dickens.

Hol, Richard. Organist, conductor; born Amsterdam, Hol., Jul. 23, 1825; died Utrecht, Hol., May 14, 1904. Composed symphonies, an opera, masses, etc.

Holbrooke, Josef Charles. Composer; born Croydon, Eng., Jul. 6, 1878. Composed for orchestra *The Raven, The Skeleton in Armor, Ulalume,* a *Poe Symphony, Queen Mab,* and other symphonic poems; also the opera *The Children of Don.* Lives London.

Holden, Oliver. Composer; born Shirley, Mass., Sept. 18, 1765; died Charlestown, Mass., Sept. 14, 1844. Hymn tune composer.

Holländer. (1) **Alexis.** Composer, conductor; born Ratibor, Ger., Feb. 25, 1840. Composed songs and piano pieces. Lives Berlin. (2) **Gustav.** Violinist; born Leobschütz, Ger., Feb. 15, 1855; died Berlin, Dec. 6, 1915. Director Stern Conservatory for a number of years. (3) **Victor.** Composer, conductor; born Leobschütz, Ger., Apr. 20, 1866. Successful operetta composer. Brother of (2). Lives Berlin.

Hollins, Alfred. Organist; born Hull, Eng., Sept. 11, 1865. Composed for the organ. Lives London.

Hollmann, Joseph. 'Cellist; born Maestricht, Hol., Oct. 16, 1852. Distinguished virtuoso. Lives Paris.

Holmés (*Ol-maze*) (properly Holmes), **Augusta Mary Anne.** Composer; born Paris, Dec. 16, 1847; died there,

Jan. 28, 1903. In childhood a brilliant pianist. Her compositions include symphonies and other orchestral works, two operas, and a great number of songs.

Holst, Gustav von. Composer; born Cheltenham, Eng., Sept. 21, 1874. Composed operas, cantatas, etc. Lives London.

Holyoke, Samuel. Teacher; born Boxford, Mass., 1771; died Concord, N. H., 1816. Hymn composer.

Homer. (1) **Louise.** Contralto; born Pittsburgh, Pa., 1874. Metropolitan Opera Company, New York. (2) **Sidney.** Composer; born Boston, Sept. 9, 1864. Composed remarkable songs. Lives New York.

Hood, Helen. Composer; born Chelsea, Mass., Jun. 28, 1863. Song and violin composer. Lives New York.

Hopekirk, Helen. Pianist, teacher; born Edinburgh, Scot., May 20, 1856. Composed a concerto and other orchestral works, piano pieces, etc. Pupil of Leschetizky. Married William Wilson. Teacher in Boston. Returned to Edinburgh, 1919.

Hopkins, Edward John. Organist, composer; born Westminster, Eng., Jun. 30, 1818; died London, Feb. 4, 1901.

Hopkinson, Francis. Composer; born Philadelphia, Sept. 21, 1737; died there, May 9, 1791. A lawyer by profession.

Hornemann, Johann Ole Emil. Composer; born Copenhagen, Den., May 13, 1809; died there, May 29, 1870. Song composer.

Horsley. (1) **Charles Edward.** Organist, composer; born London, Dec. 6, 1822; died New York, Mar. 4, 1876. Composed orchestral and chamber music. Son of (2). (2) **Henry William.** Organist, composer; born London, Nov. 15, 1774; died there, Jun. 2 (Jul. 12), 1858. Composed sacred music.

Horvath, Geza. Composer, pianist, teacher; born Komáron, Hun., May 27, 1868. Composed fine teaching music for piano. Lives Vienna.

Howell, Edward. 'Cellist; born London, Feb. 5, 1846; died there, Jan. 30, 1898. Professor of the 'cello at the Royal College of Music, London.

Hrimaly (*Ri-mahl-ee*), **Adalbert.** Violinist, conductor, composer; born Pilsen, Boh., Jul. 30, 1842. Composed the opera *Die verzauberte Prinz,* violin works, etc. Lives Moscow, Rus.

Hubay (*Hoo-bye*), **Jeno.** Violinist, composer; born Buda-Pesth, Hun., Sept. 15, 1858. Composed an opera, violin works, etc. Lives Buda-Pesth.

Huber (*Hoo-ber*), **Hans.** Composer; born Schönewerd, Switz., Jun. 28, 1852. Works include symphonies, cantatas, concertos, sonatas, many smaller works, also the operas *Kudrun* and *Der Simplicius,* and a successful oratorio. Lives Basel, Switz.

Hubermann (*Hoo-ber-man*), **Bronislaw.** Violinist; born Czenstochowa, Pol., Dec. 19, 1882. Famous virtuoso. Lives Vienna.

Huberti (*Hoo-bair-tee*), **Gustave Léon.** Composer, teacher; born Brussels, Bel., Apr. 14, 1843; died there, 1911. Composed oratorios, symphonies, concertos.

Hucbald. Theorist; born Flanders about 840; died 930.

Hüe (*Hwee*), **Georges Adolphe.** Composer; born Versailles, France, May 6, 1858. Composed operas, orchestral works, songs. Lives Paris.

Hueffer (*Heef-fer*), **Francis.** Writer; born Münster, Ger., May 22, 1843; died London, Feb. 19, 1889. Was critic of the London *Times* from 1878. Wrote several books—*Richard Wagner and the Music of the Future, The Troubadours, Musical Studies,* etc.

Hughes, Rupert. Writer; born Lancaster, Mo., Jan. 31, 1872. Author of books on music and musicians. Lives New York.

Huhn (*Hune*), **Bruno.** Organist, pianist, composer; born London, 1871. Composed sacred and secular songs and choral music. Lives New York.

Hull, Arthur Eaglefield. Writer, teacher; born Market Harborough, Eng., 1876. Author of works on musical biography, criticism, harmony, etc. Lives Huddersfield, Eng.

Hullah, John Pyke. Organist, composer, teacher; born Worcester, Eng., Jun. 27, 1812; died London, Feb. 21, 1884. Wrote operas, songs, etc., but is better known as a zealous advocate of the Wilhem method of musical instruction, and of music for the people.

Hüllmandel (*Heel-man-del*), **Nicholas-Joseph.** Pianist, composer; born Strassburg, Alsace, 1751; died London, Dec. 19, 1823. Composed for piano.

Hulsteyn (*Hool-stein*), **Jean C. van.** Violinist; born Amsterdam, Hol., 1869. Lives Baltimore, Md.

Humfrey, Pelham. Composer; born London, 1647; died Windsor, Eng., Jul. 14, 1674. Famous English composer, time of Charles II.

Hummel (*Hoom-mel*). (1) **Johann Nepomuk.** Pianist, composer; born Pressburg, Hun., Nov. 14, 1778; died Weimar, Ger., Oct. 17, 1837. A pupil of Mozart and Albrechtsberger. A celebrated virtuoso in his day. Wrote masses, operas, cantatas, chamber music, and much piano music. (2) **Ferdinand.** Pianist, composer; born Berlin, Sept. 6, 1855. Composed operas, chamber works, etc. Lives Berlin.

Humperdinck (*Hoom-per-dink*), **Engelbert.** Composer; born Siegburg, Ger., Sept. 1, 1854. Has written a *Humoresque* for orchestra, a choral ballad, *Wallfahrt nach Kevelaar,* and the remarkable opera *Hänsel und Gretel,* which has made him one of the most conspicuous composers of the day, besides other notable works. His *Königskinder* is a later operatic success. Lives Berlin.

Huneker, James Gibbon. Writer, author; born Philadelphia, Pa., Jan. 1, 1860. Brilliant essayist on music, art, and literature. Critic on New York *Times.*

Hünten (*Hin-ten*), **Franz.** Pianist, composer; born Coblenz, Ger., Dec. 26, 1793; died there, Feb. 22, 1878. Was

for some years professor at the Paris Conservatory. At one time a fashionable virtuoso and composer.

Huss, Henry Holden. Pianist, composer; born Newark, N. J., Jun. 21, 1862. Composed songs with orchestra, a violin and a piano concerto, chamber works, etc. Lives New York.

Hutcheson, Ernest. Pianist; born Melbourne, Australia, Jul. 20, 1871. Composed the tone-poem *Merlin and Vivien,* a piano concerto, etc. Lives New York.

Hüttenbrenner (*Hit-ten-bren-ner*), **Anselm.** Pianist; born Graz, Aus., Oct. 13, 1794; died near Graz, Jun. 5, 1868. Composed symphonies, overtures, masses, operas, chamber works, fugues, etc.

Hyatt, Nathaniel Irving. Pianist, organist, composer; born Lansingburgh, N. Y., 1865. Composed the overture *Enoch Arden,* chamber works, piano music, songs, etc. Lives Albany, N. Y.

Hyllested, August. Pianist, composer; born Stockholm, Swed., Jun. 17, 1858. Pupil of Liszt. Composed piano works, songs, orchestral works, etc. Lives Copenhagen, Den.

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Igumnov (*I-goom-noff*), **Konstantin.** Pianist, teacher; born Lebediana, Rus., May 1, 1873. Moscow Conservatory.

Iliffe, Frederick. Organist, composer; born Smeeton-Westerby, Eng., Feb. 21, 1847. Composed an oratorio, symphony, choruses with orchestra, chamber works, etc. Oxford University, Oxford, Eng.

Iljinsky (*Il-yin-ski*), **Alexander.** Composer; born Tsarskoë-Selo, Rus., Jan. 24, 1859. Composed orchestral suites, a symphony, cantatas, incidental music, an opera, and smaller works. Moscow Conservatory.

Imbert (*Am-bair*), **Hugues.** Writer; born Niévre, France, 1842; died Paris, 1905. Well known Parisian writer on music.

Incledon, Charles Benjamin. Tenor; born St. Kevern, Eng. (baptized Feb. 5), 1763; died Worcester, Eng., Feb. 11, 1826. Famous for his ballad singing. In 1817 he visited America.

Indy (*Dandy*), **P. M. T. Vincent d'.** Pianist, composer; born Paris, Mar. 27, 1851. Works include the symphonic poems *La Forêt Enchantée, Saugefleurie, Istar,* etc., the *Wallenstein Triptich,* two important symphonies and the earlier *Jean Hunyadi* symphony, cantatas, the operas *Fervaal* (Druidic), *L'Étranger* (symbolic), and the lighter *Attendez-moi- sous l'orme.* Founder of Schola Cantorum, Paris.

Ingelius, Axel Gabriel. Composer; born Säkyläska, Fin., Oct. 26, 1822; died Rystad, Fin., Mar. 2, 1868. Composed songs of a national character.

Inzenga, José. Composer; born Madrid, Sp., Jun. 4, 1828; died there, Jul., 1891. Composed zarzuelas.

Iparraguirre y Balerdi, José Maria. Bass; born Villareal, Sp., died Zozabastro, Sp., Apr. 6, 1881.

Ippolitov-Ivanov, Michael. Conductor, composer; born Gatschina, Rus. Composed operas (*Ruth, Asia,* etc.), orchestral works, choruses, etc. Moscow Conservatory.

Irgang (*Ear-gahng*), **Wilhelm.** Organist, teacher; born Hirschberg, Ger., Feb. 23, 1836. Wrote educational works.

Isaac (*Ee-sahk*), **Heinrich** (Arrigo Tedesco). Composer; born about 1450; died about 1517. German contrapuntal school.

Isouard (*Ee-swar*), **Nicolo.** Composer; born Island of Malta, Dec. 6, 1775; died Paris, Mar. 23, 1818. Opera composer.

Istel, Edgar. Composer, author; born Mainz, Ger., Feb. 23, 1880. Lives Berlin.

Ivanoff, Michael. Composer; born Moscow, Rus., Sept. 23, 1849. Composed four operas, orchestral works, a ballet, songs, piano pieces, etc. Lives Petrograd.

Ivry (*Eev-ree*), **Richard, Marquis d'.** Composer; born Beaune, France, Feb. 4, 1829; died Hyères, France, Dec. 18, 1903. Opera composer.

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Jackson, William. Organist, composer; born Exeter, Eng., May 28, 1730; died there, Jul. 12, 1803. Wrote church music.

Jacobsohn (*Yah-cob-sone*), **Simon E.** Violinist, teacher; born Mitau, Rus., Dec. 24, 1839; died Chicago, Oct. 3, 1902. Teacher of eminent American violinists.

Jacoby (*Yah-co-bee*), **Georges.** Violinist, composer; born Berlin, 1840; died London, 1906. Composed operas, ballets, etc.

Jadassohn (*Yah-das-zon*), **Salomon.** Pianist, teacher, theorist; born Breslau, Ger., Aug. 13, 1831; died Leipzig, Ger., Feb. 1, 1902. Composed symphonies, vocal compositions, chamber music, etc., also valuable works on harmony and other subjects. His text-books are in world-wide use.

Jaell (*Yale*), **Alfred.** Pianist, composer; born Trieste, Italy, Mar. 5, 1832; died Paris, Feb. 27, 1882. Brilliant player.

Jaffe (*Yahf-feh*), **Moritz.** Violinist, composer; born Posen, Ger., Jan. 3, 1835. Composed operas, chamber music. Lives Berlin.

Jahn (*Yahn*), **Otto.** Writer; born Kiel, Ger., Jun. 16, 1813; died Göttingen, Ger., Sept. 9, 1869. Philologist and archæologist, composer, and writer on music. His celebrated *Life of Mozart* is his chief contribution to musical literature.

Janiewicz (*Yah-ne-a-vitch*), **Felix.** Violinist; born Vilna, Lithuania, 1762; died Edinburgh, Scot., 1848.

Janko (*Yang-ko*), **Paul von.** Inventor; born Totis, Hun., Jun. 2, 1856. Inventor of a new keyboard bringing the keys in a smaller span than on the present keyboard, and enabling all scales and arpeggios to be fingered alike. Lives Constantinople.

Jannequin (*Zhan-neh-can*), **Clément.** Composer; French contrapuntal school, sixteenth century.

Janotha (*Yah-no-ta*), **Natalie.** Pianist; born near Warsaw, Jun. 8, 1856. Lives London.

Jansa (*Yan-sa*), **Léopold.** Violinist; born Wildenschwert, Boh., Mar. 23, 1795; died Vienna, Jan. 24, 1875. Wrote études for violin.

Janssens, Jean François. Composer; born Antwerp, Bel., 1801; died there, 1835. Composed operas, symphonies, etc.

Jaques-Dalcroze. See **Dalcroze.**

Jarecki (*Yar-esk-ee*), **Heinrich.** Conductor, composer; born Warsaw, Pol., Dec. 6, 1846. Composed operas, orchestral works, etc. Lives Lemberg, Aus.

Järnefelt (*Yair-neh-felt*), **Armas.** Composer; born Viborg, Fin., Aug., 1869. Composed overtures, suites, symphonic poems, etc., and smaller works. Royal Opera, Stockholm, Sweden.

Jarno (*Yar-no*), **Georg.** Composer; born Buda-Pesth, Hun., Jun. 3, 1868. Opera composer. Lives Vienna.

Jarvis, Charles H. Pianist, teacher; born Philadelphia, Pa., Dec. 20, 1837; died there, Feb. 25, 1895.

Jaspar, Maurice. Pianist; born Liége, Bel., Jun. 20, 1870. Composed piano music and songs. Liége Conservatory.

Jehin (*Zhay-ang*). (1) **François.** Violinist; born Spa, Bel., Apr. 18, 1839; died Montréal, France, May 29, 1899. (2) **Léon.** Conductor, composer; born Spa, Bel., Jul. 17, 1853. Lives Monte Carlo, Italy.

Jenkins, David. Conductor, composer; born Trecastell, Wales, Jan. 1, 1849. Composed oratorios, cantatas, etc. Lives Aberystwith, Wales.

Jensen (*Yen-sen*), **Adolph.** Composer; born Königsberg, Ger., Jan. 12, 1837; died Baden-Baden, Ger., Jan. 23, 1879. Notable as a song writer as well as a composer of great originality in many other forms.

Jentsch (*Yentsh*), **Max.** Pianist, composer; born Ziesar, Ger., Aug. 5, 1855. Composed orchestral works, piano compositions, etc. Lives Vienna.

Jimenez (*Yi-may'-neth*), **Jeronimo.** Composer; born Seville, Sp., Oct. 10, 1854. Zarzuela and orchestral composer.

Jiranek (*Yee-rah-nek*). (1) **Josef.** Pianist; born Ledec, Boh., Mar. 24, 1855. Composed valuable technical works for the piano. Prague, Boh., Conservatory. (2) **Aloys.** Composer, teacher; born Ledec, Boh., Sept. 3, 1858. Composed an opera, orchestral works, chamber music, etc. Brother of (1). Lives Kharkov, Rus.

Joachim (*Yo-a-kheem*), **Joseph.** Violinist; born Kittsee, Hun., Jun. 28, 1831; died Berlin, Aug. 15, 1907. In 1843 went from the Vienna Conservatory to that of Leipzig. In 1850 became orchestral leader at Weimar, and in 1854 occupied the same position at Hanover. Later director Royal High School for Music, Berlin. The prince of modern violinists.

Johns, Clayton. Pianist, composer; born Newcastle, Del., Oct. 24, 1857. Composed a berceuse and scherzino for strings, choruses, about one hundred piano pieces, but is best known by his charming songs. Lives Boston.

Johnson, Herbert. Tenor, composer; born Middletown, Conn., 1861; died Boston, Jul. 21, 1904. Composed sacred songs.

Jomelli (*Yo-mel-lee*), **Niccolo.** Composer; born Averna, Italy, May 10, 1714; died Naples, Italy, Aug. 25, 1774. Italian opera composer.

Jonas (*Ho-nas*), **Alberto.** Pianist, teacher; born Madrid, Sp., Jun. 8, 1868. Distinguished teacher. Lives New York.

Joncières (*Zhon-see-ehr*), **Victorin de.** Composer; born Paris, Apr. 12, 1839; died there, Oct. 26, 1903. Composed several operas; championed Wagner.

Jones, Arthur Barclay. Teacher, composer; born London, Dec. 16, 1869. Composed a symphony, etc. Lives London.

Jongen, Joseph. Organist, composer; born Liége, Bel., Dec. 14, 1873. Composed orchestra and chamber music, organ pieces, church music, etc. Lives Brussels, Bel.

Jordan, Jules. Tenor, composer; born Willimantic, Conn., Nov. 10, 1850. Has composed an opera, a cantata, etc., but is best known by his songs. Lives Providence, R. I.

Joseffy (*Yo-sef-fee*), **Rafael.** Pianist, teacher; born Hunfaln, Hun., Jul. 3, 1853; died New York, Jun. 24, 1915. Distinguished virtuoso; pupil of Carl Tausig and of Liszt. For many years he was a member of the faculty of the National Conservatory of Music in New York. His pianoforte compositions show much skill and his playing excelled in taste and execution. Author of valuable technical works for the piano.

Josephson (*Yo-sef-son*), **Jacob Axel.** Composer, organist; born Stockholm, Swed., Mar. 27, 1818; died Upsala, Swed., Mar. 29, 1880. Composed principally vocal works.

Josquin Després. See **Després.**

Jouret (*Zhoo-ray*), **Léon.** Composer; born Asch, Bel., Oct. 17, 1828; died Brussels, Bel., 1905. Composed operas, cantatas, etc.

Journet (*Zhoor-nay*), **Marcel.** Bass; born Grasse, France, Jul., 1870. Sung with Chicago Opera Company. Lives Paris.

Juch (*Yookh*), **Emma.** Soprano; born Vienna, Jul. 4, 1865 1861. Educated in U. S. Sang in Europe and U. S.

Jullien (*Zhool-leang*). (1) **Adolphe.** Born Paris, Jun. 1, 1845. Eminent musical critic. Lives Paris. (2) **Louis Antoine.** Conductor; born Sisteron, France, Apr. 23, 1812; died Paris, Mar. 14, 1860. Gained a great reputation as a conductor and composer of dance music, etc. He was noted for practical musicianship, and with his magnificent orchestra he secured excellent performances of classical works.

Junck (*Yoongk*), **Benedetto.** Composer; born Turin, Italy, Aug. 24, 1852. Composed chamber music, songs, etc. Lives Milan, Italy.

Jungmann (*Yoong-man*), **Albert.** Composer; born Langensalza, Ger., Nov. 14, 1824; died near Vienna, Nov. 7, 1892.

Juon (*Zhoo-on*), **Paul.** Composer; born Moscow, Rus., Mar. 8, 1872. Composed for orchestra a symphony, a suite, a fantaisie, and a serenade; also piano works and chamber music. Lives Berlin.

Jüttner (*Yitt-ner*), **Paul.** Organist, composer; born Grädnitz, Ger., Dec. 11, 1864. Composed sacred works. Lives Berlin.

Juul (*Yoo-ool*), **Asger.** Composer, critic; born Copenhagen, Den., May 9, 1874. Lives Copenhagen.

K

Kaan-Albest, Heinrich von. Pianist; born Tarnopol, Aus., May 29, 1852. Succeeded Dvořák as director of the Prague Conservatory. Composed orchestral works, operas, a ballet, and smaller works.

Kadletz, Andreas. Violinist; born Dobusch, Boh., Feb. 18, 1859. Composed ballets, an opera, etc.

Kaffa, J. C. Violinist; born Ratisbon, Ger., 1754; died Riga, Rus., Jan. 29, 1815. Composed sacred works.

Kafka, J. N. Composer; born Neustadt, Boh., May 17, 1819; died Vienna, Oct. 23, 1886. Wrote popular piano pieces.

Kahn, Robert. Composer; born Mannheim, Ger., Jul. 21, 1865. Composed chamber music, songs, etc. Lives Berlin.

Kaiser (*Ki-zer*). (1) **Emil.** Conductor, composer; born Coburg, Ger., Feb. 7, 1850. Wrote operas. (2) **Henri Alfred.** Composer; born Brussels, Bel., Mar. 1, 1872. Composed ballets, the opera *Stella Maris,* etc. Lives London.

Kajanus (*Kah-yah-noos*), **Robert.** Conductor, composer; born Helsingfors, Fin., Dec. 2, 1856. Composed symphonic poems, Finnish rhapsodies, an orchestral suite, cantatas, etc. The University, Helsingfors.

Kalafati, B. Composer; born Eupatoria, Rus., 1869. Composed songs, piano pieces, etc.

Kalinnikov, Vassili. Composer; born Voina, Rus., Jan. 13, 1866; died Yalta, Rus., Jan. 11, 1901. Composed symphonies, symphonic poems (*The Nymphs,* etc.), cantatas, and smaller works.

Kalisch, Paul. Tenor; born Berlin, May 6, 1855. Husband of Lilli Lehman. Lives Berlin.

Kalkbrenner, Friedrich Wilhelm Michael. Pianist, composer; born near Berlin, 1788; died near Paris, Jun. 10, 1849. Wrote an excellent *School* for his instrument, and also some fine études.

Kalliwoda, Johann Wenzel. Violinist, composer; born Prague, Boh., Mar. 21, 1800; died Karlsruhe, Ger., Dec. 3, 1866. Wrote a great deal of music for the violin, also symphonies, concert overtures, etc.

Kamienski, Matthias. Composer; born Oedenburg, Hun., Oct. 13, 1734; died Warsaw, Pol., Jan. 25, 1821. Polish opera pioneer.

Kämpf (*Kempf*), **Karl.** Composer; born Berlin, Aug. 31, 1874. Composed suites, a symphonic poem, etc. Lives Berlin.

Kämpfert (*Kemp-fert*), **Max.** Violinist, conductor; born Berlin, Jan. 3, 1871. Won success as conductor at Frankfort-on-the-Main.

Karasowski (*Kar-a-sof-ski*), **Moritz.** Writer; born Warsaw, Pol., Sept. 22, 1823; died Dresden, Ger., Apr. 30, 1892. Polish musical historian.

Karg-Ehlert, Sigfrid. Organist, composer; born Oberndorf, Ger., Nov. 21, 1879. Composed orchestral and chamber works, but best known by his organ pieces. Lives Leipzig, Ger.

Karganov, Genari. Composer; born Kvarelia, Caucasus, May 12, 1858; died Rostov, Rus., Apr. 12, 1890. Composed piano works.

Karlowicz, Miecyslav. Composer; born Wiszniewo, Lithuania, Dec. 11, 1876; died Zakopane, Galicia, Feb. 10, 1909. Composed for orchestra.

Kasanli, Nicolai. Conductor, composer; born Tiraspol, Rus., Dec. 17, 1869. Composed for orchestra.

Kasatchenko, Nicolai. Conductor, composer; born Rus., May 3, 1858. Composed operas, an overture, a symphony, oriental suites, a cantata, etc. Lives Petrograd.

Kaschkin, Nicolai. Writer; born Vownesk, Rus., Dec. 9, 1839. Russian musical writer and historian. Lives Moscow.

Kaschperov, Vladimir. Teacher of singing, composer; born Simbirsk, Rus., 1827; died Romanzevo, Rus., Jul. 8, 1894. Opera composer.

Kashin, Daniel Nikititch. Composer; born Moscow, Rus., 1773; died there, 1844. Composed operas, cantatas, patriotic songs; collected folk-songs.

Kashinski, Victor. Composer; born Vilna, Lithuania, Dec. 30, 1812; died 1870. Composed operas, overtures, pieces for piano and for violin.

Kaskel, Karl, Freiherr von. Composer; born Dresden, Ger., Oct. 10, 1866. Opera composer. Lives Munich.

Kastalski, Alexander. Composer; born Moscow, Rus., 1856. Composed sacred and piano works.

Kastner, Johann Georg. Composer; born Strassburg, Alsace, Mar. 9, 1811; died Paris, Dec. 19, 1867. Distinguished as theorist.

Kate (*Kah-teh*), **André ten.** 'Cellist, composer; born Amsterdam, Hol., May 22, 1796; died Haarlem, Hol., Jul. 27, 1858. Composed operas, chamber music, part-songs.

Kauffmann, Fritz. Conductor, composer; born Berlin, Jun. 17, 1855. Composed orchestral and chamber works. Lives Magdeburg, Ger.

Kaun (*Kown*), **Hugo.** Composer; born Berlin, Mar. 21, 1863. Composed symphonic poems (*Minnehaha, Maria Magdalene,* etc.), an opera (*Der Pietist*), a *Fatherland* symphony, choral works (*Normannen-Abschied*), etc. Taught for some years in Milwaukee, Wis. Lives Berlin.

Kayser, Heinrich Ernst. Violinist, teacher; born Altona, Ger., Apr. 16, 1815; died Hamburg, Ger., Jan. 17, 1888. Wrote fine technical studies for the violin.

Kazynski, Victor. Conductor, composer; born Vilna, Lithuania, 1812. Composed operas.

Keiser (*Ki-zer*), **Reinhard.** Composer; born Teuchern, Ger. (baptized Jan. 12), 1674; died Hamburg, Ger., Sept. 12, 1739. Wrote a large number of operas (*singspiele*) for the Hamburg Opera, of which he was director.

Kéler-Bela (Albert von Kéler). Conductor, composer; born Bartfeld, Hun., Feb. 13, 1820; died Wiesbaden, Ger., Nov. 20, 1881.

Keller, Matthias. Composer; born Ulm, Ger., Mar. 20, 1818; died Boston, 1875. Composed the American hymn set to Holmes' words, *Angel of Peace.*

Kelley, Edgar Stillman. Born Sparta, Wis., Apr. 14, 1857. Composed chamber music, songs (*The Lady Picking Mulberries,* etc.), the light opera *Puritania,* incidental music

to *Macbeth, Ben Hur*, etc., and a *New England* symphony. Teacher Cincinnati Conservatory. Lives Oxford, O.

Kellie, Lawrence. Tenor, composer; born London, Apr. 3, 1862. Wrote a number of songs. Lives London.

Kellog, Clara Louise. Soprano; born Sumterville, S. C., Jul. 1, 1842; died New Hartford, Conn., May 13, 1916. Sang in Europe and U. S.

Kempter. (1) **Karl.** Composer; born Limbach, Ger., 1819; died Augsburg, Ger., Mar. 11, 1871. Oratorio composer. (2) **Lothar.** Composer; born Launingen, Ger., Feb. 5, 1844. Composed operas, choruses with orchestra, songs, violin works, etc. Lives Zürich, Switz.

Kennerly-Rumford, R. H. Baritone; born London, Sept. 2, 1870. Married Clara Butt, contralto.

Kerl (*Kairl*), **Johann Kaspar.** Organist, composer; born Gaimersheim, Ger., 1628; died Munich, Ger., Feb. 13, 1693.

Kern, Carl Wilhelm. Composer; born Schlitz, Ger., Jun. 4, 1874. Composed songs and piano works. Lives St. Louis, Mo.

Kes, Willem. Conductor, violinist; born Dordrecht, Hol., Feb. 16, 1856. Lives Coblenz, Ger.

Ketten, Henri. Pianist, composer; born Baja, Hun., Mar. 25, 1848; died Paris, Apr. 1, 1883. Composed salon music.

Ketterer, Eugène. Pianist, composer; born Rouen, France, Jul. 7, 1831; died Paris, Dec. 18, 1870. Composed salon music.

Keurvels, Edward. Conductor, composer; born Antwerp, Bel., 1853. Composed operas, cantatas, etc. Lives Antwerp.

Keussler (*Koyss-ler*), **Gerhard von.** Conductor, composer; born Schwanenburg, Livonia, Jul. 6, 1874. Composed symphonic poems. Lives Prague, Boh.

Kettenus (*Ket-nus*), **Aloys.** Violinist, composer; born Verviers, Bel., Feb. 22, 1823; died London, Oct. 3, 1896. Composed operas and violin music.

Kidson, Frank. Writer; born Leeds, Eng., Nov. 15, 1855. Historian and collector of folk-songs.

Kiel (*Keel*), **Friedrich.** Composer; born Puderbach, Ger., Oct. 7, 1821; died Berlin, Sept. 14, 1885.

Kienzl (*Keenzel*), **Wilhelm.** Composer; born Waizenkirchen, Aus., Jan. 17, 1857. Composed several operas, of which *Der Evangelimann* is best known, and *Die Kuhreigen* next. Lives Graz, Aus.

Kiesewetter (*Keeze-vet-ter*), **Raphael Georg.** Writer; born Holleschau, Aus., Aug. 29, 1773; died near Vienna, Jan. 1, 1850.

Kimball, Josiah. Composer; born Topsfield, Mass., Feb., 1761; died there, Feb. 26, 1826. Composed hymn tunes.

King, Julie Rivé. Pianist; born Cincinnati, O., Oct. 31, 1857. Pupil of Liszt; distinguished concert pianist. Lives Chicago.

King, Oliver A. Pianist, composer; born London, 1855. Composed a symphony, two overtures, cantatas, etc., but best known by his song *Israfel.* Lives London.

Kircher, Athanasius. Writer; born Geisa, Ger., May 2, 1602; died Rome, Nov. 28, 1680. His books are filled with curious information on music.

Kirchner, Theodor. Pianist, composer; born Neukirchen, Ger., Dec. 10, 1823; died Hamburg, Ger., Sept. 18, 1903. Prolific piano composer.

Kirnberger, Johann Philipp. Theorist; born Saalfeld, Ger., Apr. 24, 1721; died Berlin, Jul. 27, 1783.

Kistler, Cyril. Composer; born Gross-Autingen, Ger., Mar. 12, 1848; died Kissingen, Ger., Jan. 2, 1907. Composed operas in a rather heavy Wagnerian style (*Kunihild, Baldur's Death,* etc.).

Kittl, Johann Friedrich. Composer, teacher; born Vorlik, Boh., May 8, 1809; died Lissa, Ger., Jul. 20, 1868. Was director Prague Conservatory. Opera composer.

Kitzler, Otto. 'Cellist, composer; born Dresden, Ger., Mar. 26, 1834. Piano and orchestral composer.

Kjerulf (*Khyair-oolf*), **Halfdan.** Composer; born Christiania, Nor., Sept. 15, 1815; died there, Aug. 11, 1868. Originally a theological student; afterward at Leipzig Conservatory. Wrote songs, piano pieces, etc. His best work is in his songs.

Klauser (*Klow-ser*). (1) **Karl.** Editor, teacher; born Petrograd, Aug. 24, 1823; died Farmington, Conn., Jan. 4, 1905. Edited *Famous Composers.* (2) **Julius.** Teacher, writer; born New York, Jul. 5, 1854; died Milwaukee, Wis., Apr. 23, 1907. Author of works on harmony.

Klauwell, Otto Adolf. Writer, composer; born Langensalza, Ger., Apr. 7, 1851. Wrote historical and critical works. Composed overtures, etc.

Kleeberg (*Klay-bairg*), **Clotilde.** Pianist; born Paris, Jun. 27, 1866; died Brussels, Bel., Feb. 7, 1909. Made successful tours.

Kleefeld (*Klay-felt*), **Wilhelm.** Composer, teacher; born Mainz, Ger., Apr. 2, 1868. Edited German editions of operas. Piano and song composer.

Kleffel, Arno. Composer; born Pössneck, Ger., Sept. 4, 1840. Orchestral composer.

Klein, Bruno Oscar. Composer, teacher; born Osnabrück, Ger., Jun. 6, 1858; died New York, Jun. 22, 1911. Composed songs and piano pieces.

Kleinmichel. (1) **Nicolai.** Composer. (2) **Richard.** Pianist, composer; born Posen, Ger., Dec. 31, 1846; died Charlottenburg, Ger., Aug. 18, 1901. Composed operas, symphonies, and smaller works.

Klenau (*Klay-now*), **Paul von.** Conductor, composer; born Copenhagen, Den., Feb. 11, 1883. Composer of the opera *Sulamith,* etc. Lives Freiburg, Ger.

Klengel. (1) **Paul K.** Pianist, violinist, composer; born Leipzig, Ger., May 13, 1854. Composed for voices and

violin. Lives Leipzig. (2) **Julius.** 'Cellist, composer; born Leipzig, Sept. 24, 1859. Composed for 'cello and chamber music. Lives Leipzig.

Klicka, Joseph. Organist; born Klattau, Boh., Dec. 15, 1855. Organ and orchestral composer.

Klindworth (*Klint-vort*), **Karl.** Pianist, teacher; born Hanover, Ger., Sept. 25, 1830; died Jul., 1916. Edited Chopin's works.

Klose, Friedrich. Composer; born Karlsruhe, Ger., Nov. 29, 1862. Composed a mass, an orchestral *Festzug,* the symphonic poem *Das Leben ein Traum,* organ works, the opera *Ilsebil,* etc. Lives Munich, Ger.

Klughardt (*Kloog-hart*), **August.** Conductor; born Köthen, Ger., Nov. 30, 1847; died Dessau, Ger., Aug. 3, 1902. Composed overtures, five symphonies, suites, operas, and many smaller works.

Kneisel, Franz. Violinist; born Bucharest, Rou., Jan. 26, 1865. Founder of the famous Kneisel Quartet. Composed cadenzas, études, etc. Lives New York.

Kniese (*Knee-zeh*), **Julius.** Conductor; born Roda, Ger., Dec. 21, 1848; died Dresden, Ger., Apr. 22, 1905. Composed songs, a tone-poem, etc.

Knight, Joseph Philip. Composer; born Bradford-on-Avon, Eng., Jul. 26, 1812; died Great Yarmouth, Eng., Jun. 1, 1887. Composed songs (*Rocked in the Cradle of the Deep,* etc.).

Knorr, Ivan. Composer; borne Mewe, Ger., Jan. 3, 1843; died 1916. Composed chamber music, an opera, etc.

Kobbé (*Kob-bay*), **Gustav.** Writer, critic; born New York, Mar. 4, 1857; died New York, Jul. 27, 1918. Writer on Wagner's works, and various other subjects.

Koch, Friedrich E. Composer; born Berlin, Jul. 3, 1862. Composed two symphonies, other orchestral works, an oratorio, two operas, etc. Lives Berlin.

Kochetov (*Kok-e-toff*), **Nicolai.** Composer, critic; born Oranienbaum, Rus., Jul. 8, 1864. Composed an opera, a symphony, etc.

Kocian, Jaroslav. Violinist; born Wildenschwert, Boh., Feb. 22, 1884. Pupil of Sevcik at Prague, Boh.

Koczalski (*Kot-chall-skee*), **Raoul.** Pianist, composer; born Warsaw, Pol., Jan. 3, 1885. Composed operas, etc.

Koehler (*Kay-ler*). (1) **Moritz.** Conductor, composer; born Altenburg, Ger., Nov. 29, 1855. Imperial Opera, Petrograd, for a number of years. Composed orchestral and chamber works. (2) **Wilhelm.** Teacher, composer; born Wümbach, Ger., May 22, 1858. Composes masses, motets, etc. Lives Hamburg, Ger. (3) **Louis.** Teacher, composer; born Brunswick, Ger., Sept. 5, 1820; died Königsberg, Ger., Feb. 16, 1886. Best known by his works for instruction in piano playing.

Koelling (*Kei-ling*), **Carl W. P.** Composer; born Hamburg, Ger., Feb. 28, 1831; died Chicago, May 3, 1914. Composed an opera, piano pieces, etc.

Koenen (*Kay-nen*), **Franz.** Composer; born Reinbach, Ger., Apr. 30, 1829; died Cologne, Ger., Jul. 6, 1887. Church composer. A priest.

Koennemann, Arthur. Composer; born Baden-Baden, Ger., Mar. 12, 1861. Opera and orchestral composer. Lives Mährisch-Ostrau, Aus.

Koessler, Hans. Conductor, composer; born Waldeck, Ger., Jan. 1, 1853. Composed symphonic and other orchestral works, chamber music, choral works, etc. Lives Buda-Pesth, Hun.

Kolatchevski (*Koh-laht-cheff-skee*), **Michael.** Composer; born Oct. 2, 1851. Russian orchestral composer.

Konius, George. Composer, teacher; born Moscow, Rus., Sept. 30, 1862. Orchestral and ballet composer. Lives Moscow.

Kontski, Antoine de. Pianist, composer; born Cracow, Aus., Oct. 27, 1817; died Ivanitshi, Rus., Dec. 7, 1899.

Kopecky, Ottokar. Violinist; born Chotebor, Boh., Apr. 29, 1850. Lives Hamburg, Ger.

Koptiaiev (*Kop-tya-yeff*), **Alexander.** Composer, author; born Petrograd, Oct. 12, 1868. Composed for orchestra and piano; author of critical and biographical works. Lives Petrograd.

Kopylov (*Kop-ee-loff*), **Alexander.** Composer; born Petrograd, Jul. 14, 1854. Composed orchestral and chamber music.

Korbay (*Kor-bye*), **Francis.** Tenor, composer; born Pesth, Hun., May 8, 1846; died London, Mar. 9, 1913. Song and orchestral composer.

Korestchenko, Arseni. Composer; born Moscow, Rus., Dec. 18, 1870. Opera and orchestral composer.

Korngold, Erich Wolfgang. Composer; born Brünn, Aus., May 29, 1897. Boy prodigy as composer; works include a piano trio, piano solos, the pantomime *The Snowman,* two piano sonatas, and a *Symphonietta.* His style mature and modern. Lives Vienna.

Koschat (*Kosh-at*), **Thomas.** Bass, composer; born Viktring, Aus., Aug. 8, 1845; died Vienna, May 19, 1914. Composed Corinthian folk-songs.

Koss, Henning von. Composer; born Lautow, Ger., Dec. 13, 1855. Song composer and music critic in Berlin.

Kotek, Joseph. Violinist, composer; born Kamenez-Podolsk, Rus., Oct. 25, 1855; died Davos, Swit., Jan. 4, 1885. Composed for violin.

Kotzschmar (*Kotsh-mar*), **Hermann.** Organist, teacher; born Finsterwalde, Ger., Jul. 4, 1829; died Portland, Me., Apr. 15, 1908.

Kotzwara (*Kots-vah-ra*), **F.** Violinist; born Prague, Boh., 1750; died London, Sept. 2, 1791. Composed *The Battle of Prague,* a descriptive piece.

Kovařovic (*Ko-var-zho-vic*), **Karl.** Composer; born Prague, Boh., Dec. 9, 1862. Successful opera composer. Lives Prague.

Kozeluch (*Kohz-e-lookh*), **Johann Anton.** Composer; born Wellwarn, Boh., Dec. 13, 1738; died Prague, Boh., Feb. 3, 1814. Wrote operas, oratorios, and masses. (2) **Leopold.** Composer; born Wellwarn, Boh., 1752; died Vienna, May 7, 1818. Wrote operas and instrumental pieces.

Kramm, Georg. Composer; born Cassel, Ger., Dec. 21, 1856; died Düsseldorf, Ger., Oct., 1910. Composed operas and symphonies.

Krebs. (1) **Johann Ludwig.** Organist, composer; born Buttelstädt, Ger., Feb. 10, 1713; died Altenburg, Ger., Jan., 1780. (2) **Marie.** Pianist; born Dresden, Ger., Dec. 5, 1861; died there, Jun. 27, 1900. Made concert tours in England, Germany, and America. (3) **Karl August.** Pianist, conducotr; born Nuremburg, Ger., Jan. 16, 1804; died Dresden, Ger., May 16, 1880. Distinguished conductor.

Krehbiel, Henry Edward. Author, critic; born Ann Arbor, Mich., Mar. 10, 1854. Published *How to Listen to Music,* etc. Has finished Thayer's *Beethoven.* Music editor New York *Tribune.*

Krehl (*Krayl*), **Stephan.** Composer, author; born Leipzig, Ger., May 7, 1864. Composed chamber music. Lives Leipzig.

Kreisler, Fritz. Violinist; born Vienna, Feb. 2, 1875. Distinguished virtuoso. Lives New York.

Kretschmer, Edmund. Composer; born Ostritz, Ger., Aug. 31, 1830; died Dresden, Ger., Sept. 13, 1908. Composed orchestral and vocal works, but best known by his operas (*Die Folkunger, Henry the Lion,* etc.).

Kreutzer (*Kroy-tser*). (1) **Konradin.** Composer; born Messkirch, Ger., Nov. 22, 1780; died Riga, Rus., Dec. 14, 1849. Wrote many operas, songs, etc. His opera, *Das Nachtlager von Granada,* still survives in Germany. (2) **Rodolphe.** Violinist, composer; born Versailles, France,

Nov. 16, 1766; died Geneva, Switz., Jan. 6, 1831. Professor at the Paris Conservatory. Court violinist to Napoleon and to Louis XVIII. Beethoven dedicated the Kreutzer sonata, Op. 47, to him. He wrote operas, violin concertos, duets, and other works. His *Forty-two Études* or *Caprices* are the familiar companion of every violinist.

Kroeger (*Kray-gher*), **Ernest Richard.** Pianist, composer; born St. Louis, Mo., Aug. 10, 1862. Composed a symphony, the symphonic poem *Sardanapalus,* the *Hiawatha Overture* (Indian themes), the *Thanatopsis Overture,* chamber music, *Ten American Sketches,* etc. Lives St. Louis.

Krohn, Ilmari. Organist, composer, writer; born Helsingfors, Fin., Nov. 8, 1867. Composed songs, etc. Helsingfors University.

Kroyer, Theodor. Composer, writer; born Munich, Ger., Sept. 9, 1873. Composed orchestral works, etc. University, Munich, Ger.

Krug (*Kroog*), **Arnold.** Composer; born Hamburg, Ger., Oct. 16, 1849; died there, Aug. 4, 1904. Composed symphonies, arranged opera melodies for piano, etc.

Krug-Waldsee (*Kroog-Valt-say*), **Josef.** Conductor, composer; born Waldsee, Ger., Nov. 8, 1858. Composed a symphony, a suite, operas, choral works, etc. Lives Madgeburg, Ger.

Kruis, M. H. van t'. Organist, composer; born Oudewater, Hol., Mar. 8, 1861. Composed overtures, symphonies, and the Dutch opera *De Bloem van Island.* Lives Rotterdam, Hol.

Krumpholz. (1) **Johann Baptist.** Harpist; born near Prague, Boh., 1745; died Paris, Feb. 19, 1790. Celebrated virtuoso and composer for harp. (2) **Wenzel.** Violinist; born 1750; died Vienna, May 2, 1817. Friend of Beethoven.

Kubelik, Jan. Violinist; born near Prague, Boh., Jul. 5, 1880. Pupil of Sevcik. Distinguished virtuoso. Lives Kohn, Boh.

Kücken (*Kick-en*), **Friedrich Wilhelm.** Composer; born Bleckede, Ger., Nov. 16, 1810; died Schwerin, Ger., Apr. 3, 1882. Wrote operas and many popular songs.

Kuczynski (*Koot-chin-skee*), **Paul.** Composer; born Berlin, Nov. 10, 1846; died there, Oct. 21, 1879. Composed vocal works. A banker.

Kufferath (*Koof-e-raht*), **Hubert Ferdinand.** Pianist, composer; born Mühlheim, Ger., Jun. 11, 1818; died Brussels, Bel., Jun. 23, 1896.

Kuhe (*Koo-eh*), **Wilhelm.** Pianist, arranger; born Prague, Boh., Dec. 10, 1823; died London, Oct. 8, 1912.

Kuhlau, Friedrich. Composer; born Uelzen, Ger., Sept. 11, 1786; died Copenhagen, Den., Mar. 12, 1832. Survives as a writer of educational music for the piano.

Kuhnau, Johann. Organist, composer; born Geising, Boh., 1660; died Leipzig, Ger., Jun. 5, 1722. One of the earliest German sonata composers.

Kühner (*Kee-ner*). (1) **Vassili.** Composer; born Stuttgart, Ger., Apr. 1, 1840; died Vilna, Lithuania, Aug., 1911. Composed operas, symphonies, and chamber music. (2) **Conrad.** Teacher, composer; born Markt-Streufdorf, Ger., Mar. 2, 1851. Composed piano works, etc., but best known as editor of music. Lives Brunswick, Ger.

Kulenkampff (*Koo-len-kamf*), **Gustav.** Composer; born Bremen, Ger., Aug. 11, 1849. Composer *Der Page,* and other operas. Lives Berlin.

Kullak (*Kool-lak*). (1) **Theodor.** Pianist, composer, teacher; born Krotoschin, Ger., Sept. 12, 1818; died Berlin, Mar. 1, 1882. He was intended for the legal profession, but devoted himself to music. Was instrumental in founding two conservatories in Berlin. In 1861 he received the title of Royal Professor. Wrote many piano compositions of an elegant, drawing-room kind. (2) **Franz.** Pianist, teacher; born Berlin, Apr. 12, 1844; died Dec. 9, 1913. Son of (1).

Kummer (*Koom-mer*), **Franz August.** 'Cellist, composer; born Meiningen, Ger., Aug. 5, 1797; died Dresden, Ger., May 22, 1879. Distinguished artist.

Kurth (*Koort*), **Otto.** Composer; born Triebel, Ger., Nov. 11, 1846. Composed operas, cantatas, symphonies, etc. Lives Lüneburg, Ger.

Kussewitzki (*Koos-seh-vit-skee*), **Sergei.** Contrabass player, conductor; born Vyshny Volotchk, Rus., Jun. 30, 1874. Lives Berlin.

L

Labarre (*Lah-bar*), **Théodore.** Harpist, composer; born Paris, Mar. 5, 1805; died there, Mar. 9, 1870.

Labitzky (*La-bit-shki*), **Josef.** Composer, violinist; born Schönfeld, Boh., Jul. 4, 1802; died Carlsbad, Ger., Aug. 18, 1881. Wrote a great deal of highly artistic dance music, somewhat in the fashion of Strauss and Lanner.

Lablache (*La-blash*), **Luigi.** Bass; born Naples, Italy, Dec. 6, 1794; died there, Jan. 23, 1858. Achieved a world-wide reputation as an operatic artist, both for his acting and singing, in serious and buffo parts.

Lachner (*Lakh-ner*). (1) **Franz.** Composer; born Rain, Ger., Apr. 2, 1803; died Munich, Ger., Jan. 20, 1890. Wrote much in all styles of musical composition. Best in his orchestral suites, showing great contrapuntal skill, and in his songs. (2) **Ignaz.** Composer, organist, conductor; born Rain, Ger., Sept. 11, 1807; died Hanover, Ger., Feb. 24, 1895. Brother of (1). (3) **Vincenz.** Composer, conductor; born Rain, Ger., Jul. 19, 1811; died Carlsruhe, Ger., Jan. 22, 1893. Brother of (1).

Lack (*Lahk*), **Théodore.** Pianist, composer; born Quimper, France, Sept. 13, 1846. Composed graceful piano pieces. Lives Paris.

Lacombe (*Lah-com*). (1) **Louis.** Composer; born Bourges, France, Nov. 26, 1818; died St. Vaast-la-Hougue, France, Sept. 30, 1884. Composed symphonies, chamber music, operas, etc. (2) **Paul.** Composer; born Carcassonne, France, Jul. 11, 1837. Composed orchestral and chamber works.

Ladmirault (*Lad-mee-row*), **Paul.** Composer; born Nantes, France, Dec. 8, 1877. Composed orchestral, choral works, songs, piano pieces, etc.

La Forge, Frank. Pianist, composer; born Rockford, Ill., 1877. Composed successful songs. Lives New York.

Lahee. (1) **Henry.** Organist, composer; born Chelsea, Eng., Apr. 11, 1826; died London, Apr. 29, 1912. Composed cantatas, etc. (2) **Henry Charles.** Writer; born London, Jul. 2, 1856. Author of biographical and critical works. Lives Boston.

Lalo (*Lah-lo*), **Édouard Victor Antoine.** Composer; born Lille, France, Jan. 27, 1823; died Paris, Apr. 22, 1892. Wrote operas *Namouna, Fiesque, Le roi d'Ys,* suites, and two concertos, one of them the remarkable *Symphonie espagnole.*

Laloy (*Lah-lwah*), **Louis.** Writer; born Grey, Haute-Saône, France, 1874. Prominent critic in Paris.

Lambert (*Lahm-bair*). (1) **Lucien.** Pianist, composer; born Paris, 1861. Opera composer. (2) **Marius.** Composer; born France. Composed comic operas and operettas. (3) **Alexander** (*Lam-bert*). Pianist, teacher; born Warsaw, Pol., Nov. 1, 1862. Lives New York.

Lambeth, Henry Albert. Organist, conductor; born near Gosport, Eng., Jan. 16, 1822; died Glasgow, Scot., Jun. 27, 1895. Well known as director of the celebrated Lambeth's Choir.

Lambillote (*Lam-bee-yot*), **Louis.** Writer, composer; born Charleroi, France, Mar. 27, 1797; died Vaugirard, France, Feb. 27, 1855. Composed church music.

Lambrino, Telemaque. Pianist; born Odessa, Rus., Oct. 27, 1878. Pupil of Carreño. Lives Leipzig, Ger.

Lamond, Frederic A. Pianist; born Glasgow, Scot., Jan. 28, 1868. Distinguished concert artist.

Lamoureux (*Lah-moo-ray*), **Charles.** Conductor; born Bordeaux, France, Sept. 21, 1834; died Paris, Dec. 21, 1899. Conducted his own orchestra in Paris.

Lampe (*Lahm-peh*), **Walther.** Composer; born Leipzig, Ger., Apr. 28, 1872. Orchestral and chamber music composer. Lives Weimar.

Lamperti (*Lam-pair-tee*), **Francesco.** Teacher of singing; born Savona, Italy, Mar. 11, 1813; died Como, Italy, May 1, 1892.

Lang. (1) **Benjamin J.** Pianist, teacher; born Salem, Mass., Dec. 28, 1837; died Boston, Apr. 3, 1909. (2) **Margaret Ruthven.** Composer; born Boston, Nov. 27, 1867. Daughter of (1). Composed overtures, arias with orchestra, and successful songs and piano pieces. Lives Boston.

Lange (*Lang-eh*), **Gustav.** Composer; born Schwerstedt, Ger., Aug. 13, 1830; died Wernigerode, Ger., Sept. 19, 1889. Composed light piano pieces.

Lange-Müller (*Lang-eh-Mil-ler*), **Peter Erasmus.** Composer; born Frederiksberg, Den., Dec. 1, 1850. Composed operas, a symphony, etc. Lives Copenhagen, Den.

Langert (*Lahng-airt*), **Johann.** Conductor, composer; born Coburg, Ger., Nov. 26, 1836. Opera composer (*Dornröschen*, etc.). Lives Coburg, Ger.

Langhans, Wilhelm. Writer; born Hamburg, Ger., Sept. 21, 1832; died Berlin, Jun. 9, 1892.

Lanner, Josef F. K. Composer; born near Vienna, Apr. 12, 1801; died Vienna, Apr. 14, 1843.

Laparra, Raoul. Composer; born Bordeaux, France, May 13, 1876. French opera composer (*La Habanera*, etc.). Lives New York.

Lara, Isidore de. Composer; born London, Aug. 9, 1858. Composed operas (*Messalina*, etc.). Lives Paris.

Laska, Gustav. Contrabass player, composer; born Prague, Boh., Aug. 23, 1847. Composed symphonies, overtures, a concerto, an opera, masses, and many smaller works. Lives Schwerin, Ger.

Lassalle (*Lah-sal*), **Jean Louis.** Bass; born Lyons, France, Dec. 14, 1847; died Paris, Sept. 7, 1910. Distinguished opera singer.

Lassen (*Lahs-sen*), **Eduard.** Composer, conductor; born Copenhagen, Den., Apr. 13, 1830; died Weimar, Ger., Jan. 15, 1904.

Lasso, Orlando di (Orlandus Lassus). Composer; born Mons, Bel., 1532 (1530?); died Munich, Ger., Jun. 14, 1594. A contrapuntal leader; best of the Netherland composers.

La Tombelle (*Lah Tom-bel*), **Fernand.** Composer; born Paris, Aug. 3, 1854. Composed orchestral suites, etc. Schola Cantorum, Paris.

Lauber (*Lou-ber*), **Joseph.** Pianist; born Ruswil, Switz., Dec. 25, 1860. Composed symphonies, symphonic poems, cantatas, and smaller vocal works. Geneva Conservatory.

Lavallée (*Lah-vah-leh*), **Calixa.** Pianist, composer; born Verchères, Can., Dec. 28, 1842; died Boston, Jan. 21, 1891. Composed brilliant piano pieces.

Lavignac (*Lah-veen-yak*), **Albert.** Writer; born Paris, Jan. 22, 1846; died there, May 29, 1916. Teacher at Conservatory.

Lavigne (*Lah-veen*). **Antoine Joseph.** Oboist; born Besançon, France, Apr. 23, 1816; died Manchester, Eng., Aug. 1, 1886. An oboe virtuoso of unusual powers.

Lazarus, Henry. Clarinetist; born London, 1815; died there, 1895. Distinguished virtuoso.

Lazzari (*Lat-zahr-ree*), **Silvio.** Composer; born Bozen, Aus., 1860. Composed symphonic poems, operas, etc. Lives Paris.

Lebert (*Lay-bairt*), **Siegmund.** Pianist, teacher; born Ludwigsburg, Ger., Dec. 12, 1822; died Stuttgart, Ger., Dec. 8, 1884. Joint author of Lebert and Stark *Method.*

Leborne (*Luh-born*), **Fernand.** Composer; born Paris, Mar. 10, 1862. Opera and orchestral composer (*Les Girondins,* etc.). Lives Paris.

Lebrun (*Luh-breen*), **Paul.** Composer; born Ghent Bel., Apr. 21, 1861. Composed an opera, a prize symphony, etc. Lives Ghent.

Le Carpentier (*Le Car-pong-tee-eh*), **Adolphe-Clair.** Composer, pianist; born Paris, Feb. 17, 1809; died there, Jul. 14, 1869. Composed technical works for piano and fantasias on operatic airs.

Leclair, Jean Marie. Violinist; born Paris, May 10, 1697; died there, Oct. 22, 1764. Sometimes called the "French Tartini."

Lecocq (*Le-kok*), **Alexandre Charles.** Composer; born Paris, Jun. 3, 1832; died Clifton, Guernsey, Feb. 15, 1911. Comic opera composer.

Lecouppey (*Le-coop-pay*), **Félix.** Pianist; born Paris, Apr. 4, 1811; died there, Jul. 5, 1887. Best known for études.

Le Duc, Alphonse. Flutist, pianist; born 1804; died Paris, 1868. Wrote useful piano études.

Lefébure-Wély (*Le-fah-byoor-Va-lee*), **Louis James Alfred.** Organist, composer; born Paris, Nov. 13, 1817; died there, Dec. 31, 1869. Famous for his improvisation on the organ.

Lefébvre (*Luh-fay-vr*), **Charles Édouard.** Composer; born Paris, Jun. 19, 1843. Composed operas, cantatas, etc. Paris Conservatory.

Lehmann (*Lay-man*). (1) **George.** Violinist; born New York, Jul. 31, 1865. Writer on the violin, etc. Lives New York. (2) **Lilli.** Soprano; born Würzburg, Ger., Nov. 24, 1848. Famous opera singer, particularly Wagner operas. Lives Berlin. (3) **Liza.** Soprano, com-

poser; born London, Jul. 11, 1862. Best known for song cycle *In a Persian Garden.* Lives London.

Leichtentritt, Hugo. Writer; born Pleschen, Ger., Jan. 1, 1874. Lives Berlin.

Lekeu (*Luh-kay*), **Guillaume.** Composer; born Neusy, Bel., Jan. 20, 1870; died Angers, Bel., Jan. 21, 1894. Composed orchestral suites, the lyric poem *Andromeda, Angevin Fantaisies,* a violin sonata, etc., in the Franck school.

Lemaire, Jean Eugéne Gaston. Composer; born France, Sept. 9, 1854. Orchestral and ballet composer.

Lemare (*Le-mahr*), **Edwin Henry.** Organist, composer; born Ventnor, Eng., Sept. 9, 1865. City organist, San Francisco, Cal.

Lemmens, Nicholas Jacques. Organist, composer; born Zoerle-Parwys, Bel., Jan. 3, 1823; died near Malines, Bel., Jan. 30, 1881.

Lemoine, Henri. Pianist, teacher; born Paris, Oct. 21, 1786; died there, May 18, 1854. Composed excellent études.

Lenaerts (*Le-narts*), **Constant.** Composer, conductor; born Antwerp, Bel., Mar. 9, 1852. Antwerp Conservatory. Composed cantatas, etc.

Lendvai (*Lend-vye*), **Erwin.** Composer; born Buda-Pesth, Hun., Jun. 4, 1882. Composed a symphony, a festival march, etc. Hoch Conservatory, Frankfort, Ger.

Lenepveu (*Le-nep-vay*), **Charles Ferdinand.** Composer; born Rouen, France, Oct. 4, 1840; died 1910. Composed operas (*Velleda,* etc.).

Leo (*Lay-o*), **Leonardo.** Composer; born near Naples, Italy, 1694; died Naples, Oct. 31, 1744.

Leoncavallo (*Lay-on-ka-val-lo*), **Ruggiero.** Composer; born Naples, Italy, Mar. 8, 1858. His first opera, *Tommaso Chatterton,* after failing, was revived with great success. He produced a great trilogy, *Crepusculum,* a historic play dealing with the Italian Renaissance. In this task he was

encouraged by Wagner, of whom he was a devoted admirer. His widest reputation rests on the two-act opera *I Pagliacci*, produced in 1892. His other works include *La Bohéme, La Tosca, Trilby, Zaza,* etc.

Leroux (*Le-roo*), **Xavier.** Composer; born Velletri, Italy, Oct. 11, 1863. Composed orchestral works (overture *Harald,* etc.), but best known by his operas, such as *La Reine Fiammette, Le Chemineau,* etc. Lives Paris.

Leschen (*Les-shen*), **Christoph Friedrich.** Composer; born Vienna, 1816; died there, May 4, 1899. Composed operas, symphonies, songs.

Leschetizky (*Leh-she-tit-ski*), **Theodor.** Pianist, composer, teacher; born Lancut, Aus., Jun. 22, 1830; died Dresden, Ger., Nov. 17, 1915. Perhaps the most celebrated pianoforte teacher of his time.

Leslie, Henry D. Conductor; born London, Jun. 18, 1822; died Llansaintfraid, Wales, Feb. 4, 1896.

Lesueur (*Le-swear*), **Jean François.** Composer; born Drucat-Plessiel, France, Feb. 15, 1760; died Paris, Oct. 6, 1837. Taught at the Paris Conservatory, composed operas, masses, oratorios, etc.

Leva (*Lay-vah*), **Enrico di.** Pianist, composer; born Naples, Italy, Jan. 19, 1867. Song and opera composer.

Levi (*Lay-vee*), **Hermann.** Conductor; born Giessen, Ger., Nov. 7, 1839; died Munich, Ger., May 13, 1900. Friend of Wagner.

Levy (*Lay-vee*), **Alexandre.** Composer; born San Paulo, Brazil, Nov. 10, 1864; died there, Jan. 17, 1892. Composed for piano and chamber music.

Leybach (*Ii-bakh*), **Ignace.** Composer, pianist, born Gambsheim, Alsace, Jul. 17, 1817; died Toulouse, France, May 23, 1891. Composed light piano music.

Lhévinne (*Lay-vin*), **Josef.** Pianist; born Moscow, Dec. 14, 1874. Brilliant concert artist. Lives Berlin.

Liadov (*Lya-doff*), **Anatole.** Composer; born Petrograd, May 11, 1855; died near Novgorod, Rus., Aug. 28, 1914. Composed piano and orchestral works.

Liapounov (*Lya-poo-noff*), **Sergei.** Composer; born Jaroslav, Rus., Nov. 30, 1859. Orchestral and piano composer. Lives Petrograd.

Lichey (*Likh-eye*), **Reinhold.** Organist, composer; born near Liegnitz, Ger., Mar. 26, 1879. Brilliant organ virtuoso; composed organ pieces. Lives Königsberg, Ger.

Lichtenberg (*Likh-ten-bairg*), **Leopold.** Violinist, teacher; born San Francisco, Cal., Nov. 22, 1861. Lives New York.

Lie (*Lee*), **Sigurd.** Composer; born Norway, May 23, 1871; died Christiana, Nor., Sept. 30, 1904. Wrote for orchestra, piano, and voice.

Liebling (*Leeb-ling*). (1) **Georg.** Pianist, composer; born Berlin, Jan., 22, 1865. Composed for orchestra, piano, etc. Lives Munich, Ger. (2) **Emil.** Pianist, teacher; born Pless, Ger., Apr. 12, 1851; died Chicago, Jan. 20, 1914. Eminent teacher in Chicago for a number of years.

Liliefors (*Lil-yeh-fors*), **Ruben.** Conductor, composer; born Upsala, Swed., Sept. 30, 1871. Composed pieces for piano, violin, orchestra, and voice. Lives Gotenburg, Swed.

Limbert, Frank L. Conductor, teacher, composer; born New York, Nov. 15, 1866. Composed orchestral and chamber works, etc. Lives Hanau, Ger.

Lind, Jenny. Soprano; born Stockholm, Swed., Oct. 6, 1820; died Malvern, Eng., 1887. Made many tours, everywhere exciting enthusiasm by her operatic impersonations, and still more by her rendering of the simplest national melodies. In 1852 she married Otto Goldschmidt, in Boston.

Lindblad, Adolf. Composer; born Löfvingsborg, Swed., Feb. 1, 1801; died there, Aug. 23, 1878. Composed orchestral and vocal works; called the "Swedish Schubert."

Lindegren, Johan. Composer; born Ullared, Swed., Jan. 7, 1842; died Stockholm, Swed., Jun. 8, 1908. An authority on church music.

Linden, Karl van der. Composer; born Dordrecht, Hol., Aug. 24, 1839. Composed overtures, cantatas. Lives Dordrecht.

Linder, Gottfried. Composer; born Ehringen, Ger., Jun. 22, 1842. Composed operas and chamber music. Lives Stuttgart, Ger.

Lindley. (1) **Robert.** 'Cellist; born Rotherham, Eng., 1776; died London, 1855. (2) **William.** 'Cellist; born London, 1802; died Manchester, Eng., Aug. 12, 1869. Son of (1).

Lindner, Eugen. Composer; born Leipzig, Ger., Dec. 11, 1858. Composed operas and songs. Lives Leipzig.

Lindpainter (*Lint-pint-ner*), **Peter Joseph von.** Composer; born Coblenz, Ger., Dec. 9, 1791; died Lake of Constance, Aug. 21, 1856. Wrote operas, symphonies, church music, etc. His most widely known composition is the celebrated song *The Standard Bearer.*

Liney. (1) **George.** Composer; born Leeds, Eng., 1798; died London, Sept. 10, 1865. Composed operas, and songs. (2) **Thomas.** Composer; born Wells, Eng., 1732; died London, Nov. 19, 1795. Composed for the stage, also many songs. (3) **William.** Composer; born London, 1771; died there, May 6, 1835. Wrote many glees and songs.

Lipinski, Karl J. Violinist; born Radzyn, Pol., Oct. 30 (Nov. 4), 1790; died near Lemberg, Aus., Dec. 16, 1861.

Lischin (*Lish-in*), **Gregory.** Composer; born 1854; died Petrograd, Jun. 27, 1888. Composed operas (*Don César de Bazan*).

Lissenko, Nicolai. Composer; born Grinzkky, S. Rus., Mar. 22, 1842; died Kiev, Rus., Nov. 11, 1912. Composed operas, cantatas, choruses, collected Ukrainian folk-songs.

Listemann, Bernhard. Violinist, teacher; born Schlotheim, Ger., Mar. 25, 1839; died Chicago, Feb. 11, 1917. Eminent teacher in Boston and Chicago.

Liszt (*List*), **Franz.** Pianist, composer; born Raiding, Hun., Oct. 22, 1811; died Bayreuth, Ger., Jul. 31, 1886. At nine years possessed considerable skill as a pianist. Studied under Czerny and Salieri in Vienna, and afterward in Paris. In 1848 he went to Weimar as conductor of the court orchestra, and by his exertions and the rare fascination of his artistic personality quickly made Weimar one of the vital musical centers of the Continent. Marvelous as a pianist. Liszt also distinguished himself greatly as a composer, and a considerable body of music in all styles bears his name. He was also an author of much merit, and made important contributions to the literature of music. As a composer he belonged to the modern Romantic School, although a man of the most catholic sympathies in art; and his music, while unequal, contains many flashes of inspiration, and happy uses of a wonderfully complete technic.

Litolff, Henry Charles. Pianist, composer; born London, Feb. 6, 1818; died near Paris, Aug. 6, 1891.

Lloyd. (1) **Charles Harford.** Organist, composer; born Thornbury, Eng., Oct. 16, 1849. Composed cantatas and songs. Eton College, Eton, Eng. (2) **Edward.** Tenor; born London, Mar. 7, 1845. Eminent oratorio singer.

Lobe (*Lo-beh*), **Johann Christian.** Theorist, writer, flutist; born Weimar, Ger., May 30, 1797; died Leipzig, Ger., Jul. 27, 1881. Author of some excellent theoretical treatises.

Locatelli, Pietro. Violinist; born Bergamo, Italy, 1693; died Amsterdam, Hol., Apr. 1, 1764.

Loeffler (*Lef-ler*), **Charles Martin.** Violinist, composer; born Mühlhausen, Alsace, Jan. 30, 1861. Composed (in Boston) suite for violin and orchestra, *Divertimento,* for the same, a 'cello concerto, chamber music, and the orchestral works *La Mort de Tintagiles, La Bonne Chanson,*

Villanelle du Diable and *A Pagan Poem.* Writes in very advanced style. Lives Boston.

Loeillet (*Loy-ay*), **Jean Baptiste.** Flutist; born Ghent, Bel., after 1650; died London, 1728. Composed chamber and harpsichord works.

Loew (*Love*), **Joseph.** Composer, pianist; born Prague, Boh., Jan. 23, 1834; died there, Oct. 5, 1886. Composed light piano music and teaching pieces.

Logier (*Lo-jeer*), **Johann Bernhard.** Inventor; born Kassel, Ger., Feb. 9, 1777; died Dublin, Ire., Jul. 27, 1846.

Logroscino (*Log-ro-shee-no*), **Nicolo.** Composer; born Naples, Italy, about 1700; died there, 1763. A pioneer composer in opera buffa.

Lolli, Antonio. Violinist, composer; born Bergamo, Italy, about 1730; died Palermo, Italy, 1802.

Loomis, Harvey Worthington. Composer; born Brooklyn, N. Y., Feb. 5, 1865. Composed musical pantomimes, incidental music, songs, a children's cantata, etc. Lives New York.

Lorenz, Karl Adolf. Organist, composer; born Köslin, Ger., Aug. 13, 1837. Oratorio and opera composer. Lives Stettin, Ger.

Lortzing, Gustav Albert. Composer; born Berlin, Oct. 23, 1801; died there, Jan. 21, 1851. Wrote a number of operas, including *Die beiden Schützen* and *Czar und Zimmermann,* all very melodious.

Löschhorn (*Lesh-horn*), **Albert.** Pianist, composer; born Berlin, Jun. 27, 1819; died there, Jun. 4, 1905. Best known for his useful piano studies.

Lotti, Antonio. Organist, composer; born Venice about 1667; died there, Jan. 5, 1740. Composed operas and songs. Famous in his time.

Lover, Samuel. Composer; born Dublin, Ire., Feb. 24, 1797; died St. Heliers, Island of Jersey, Jul. 6, 1868. Wrote many well-known songs.

Löwe (*Lay-veh*), **Johann Karl Gottfried.** Organist, composer; born near Halle, Ger., Nov. 11, 1796; died Kiel, Ger., Apr. 20, 1869. Wrote oratorios, operas, part-songs, chamber music, and, more important than all, great ballads which have made his name famous.

Lucas, Clarence. Composer, author; born Niagara, Can., Oct. 19, 1866. Composed for stage, orchestra, voice. Lives London.

Lucca (*Look-kah*), **Pauline.** Soprano; born Vienna, Apr. 25, 1841; died Paris, Feb. 28, 1908. Made a great reputation in opera.

Lugert, Josef. Violinist, teacher, composer; born Frohnau, Boh., Oct. 30, 1841. Composed a symphony, chamber works, etc. Lives Prague, Boh.

Lulli (*Lool-lee*), **Jean Baptiste.** Composer; born Florence, Italy, 1633; died Paris, Mar. 22, 1687. Brought to France as a boy. From being a scullion, rose to be chief musician of Louis XIV. In 1671 appointed director of the Grand Opera at Paris. He is regarded as the founder of the French opera.

Lumbye (*Loom-bee*), **Hans C.** Composer; born Copenhagen, Den., May 2, 1810; died there, Mar. 20, 1874.

Lunn, Louisa Kirkby. Contralto; born Manchester, Eng., Nov. 8, 1873. Royal Opera, London.

Lussan (*Lis-sang*), **Zélie de.** Soprano; born New York, 1863. Opera and concert singer. Retired 1907.

Luther, Martin. Composer; born Eisleben, Ger., Nov. 10, 1483; died there, Feb. 18, 1546.

Lutkin, Peter Christian. Organist, composer, conductor; born Thompsonville, Wis., Mar. 27, 1858. Composed church music. Northwestern University, Evanston, Ill.

Lutz, Wilhelm Meyer. Composer; born Männerstadt, Ger., 1822; died London, Jan. 31, 1903. Well known as a composer of comic opera.

Lux (*Looks*), **Friedrich.** Organist, composer; born Ruhla, Ger., Nov. 24, 1820; died Mainz, Ger., Jul. 9, 1895.

Luzzi (*Loot-si*), **Luigi.** Composer; born Olevano di Lomellina, Italy, Mar. 28, 1828; died Stradella, Italy, Feb. 23, 1876. Composed operas, a symphony, songs, etc.

Lyoff, Alexis. Composer; born Reval, Rus., Jun. 6, 1799; died near Kovno, Rus., Jan. 7, 1871. Composed operas and violin works, but best known as composer of the *Russian National Hymn.*

Lyne, Felice. Soprano; born Kansas City, Mo., 1891. Remarkable coloratura soprano. Chicago Opera Co.

Lynes, Frank. Organist, composer; born Cambridge, Mass., May 16, 1858; died Bristol, N. H., Jun. 24, 1913.

Lyon, James. Early American hymn composer, publishing *Urania,* etc., from 1761 on.

Lysberg (really Bovy), **Charles Samuel.** Composer; born Lysberg, Switz., Mar. 1, 1821; died Geneva, Switz., Feb. 15, 1873. Composed popular piano pieces.

M

Maas (*Mahs*). (1) **Joseph.** Tenor; born Dartford, Eng., Jan. 30, 1847; died London, Jan. 16, 1886. (2) **Louis Philipp Otto.** Pianist, teacher; born Wiesbaden, Ger., Jun. 21, 1852; died Boston, Sept. 18, 1889. Composed overtures, suites, a concerto, a symphony (*On the Prairies*), etc.

Mabellini (*Mah-bel-lee-nee*), **Teodulo.** Composer; born Pistoja, Italy, Apr. 2, 1817; died Florence, Italy, Mar. 10, 1897. Composed operas, oratorios, and cantatas.

Macbeth, Allan. Organist, composer; born Greenock, Scot., Mar. 13, 1856. Composed cantatas, chamber works, etc. Lives Glasgow, Scot.

MacCunn, Hamish. Composer; born Greenock, Scot., Mar. 22, 1868; died London, Aug. 21, 1916. Wrote several choral works (*Kilmeny, Lord Ullin's Daughter,* etc.), two concert overtures, operas, cantatas, and many songs and instrumental pieces.

MacDougall, Hamilton C. Organist, teacher, composer; born Warwick, R. I., Oct. 15, 1858. Professor of Music, Wellesley College.

MacDowell, Edward Alexander. Pianist, composer; born New York, Dec. 18, 1861; died there, Jan. 23, 1908. Studied in Paris and Germany. In 1881-1882 was head teacher of the piano department of the Darmstadt, Ger., Conservatory. From 1896 to 1904 professor of music in Columbia University. He achieved a world-wide reputation as one of the most original and vigorous composers of his time. His works include symphonic poems, orchestral suites, choruses, piano concertos, suites, sonatas, and études, and fine songs.

Macfarlane, William C. Organist, composer; born London, Eng., Oct. 2, 1870. City organist, Portland, Me., 1912-1919.

Macfarren. (1) **Sir George Alexander.** Composer, theorist; born London, Mar. 2, 1813; died there, Oct. 31, 1887. Produced a great quantity of music—operas, oratorios, cantatas, church music, overtures, symphonies, chamber music, songs, etc. (2) **Walter C.** Pianist, teacher; born London, Aug. 28, 1826; died there, Sept. 2, 1905. Brother of (1).

M'Guckin, Barton. Tenor; born Dublin, Ire., Jul. 28, 1853. Lives London.

Machado (*Mah-chah'-do*), **Augusto.** Composer; born Lisbon, Port., Dec. 27, 1845. Lisbon Conservatory. Contemporary Portuguese opera composer.

Mackenzie, Sir Alexander Campbell. Composer; born Edinburgh, Scot., Aug. 22, 1847. His compositions—the cantatas *Jason, Sayid,* etc., the oratorio *The Rose of Sharon,* perhaps his best work; the poetic *Dream of Jubal;* his

operas *Colomba* and *The Troubadour*, together with a great deal of orchestral and other music, have placed him in the front rank of English musicians. Director Royal Academy of Music, London.

Maclean, Alick. Composer, conductor; born Eton, Eng., Jul. 20, 1872. Composed the opera *Quentin Durward*, etc. Lives Scarborough, Eng.

Macpherson. (1) **Charles Stewart.** Composer, writer; born Liverpool, Eng., Mar. 29, 1865. Composed a symphony, overtures, etc. Wrote valuable text-books on theoretical subjects. (2) **Charles.** Organist, composer; born Edinburgh, Scot., May 10, 1870. Orchestral and chamber music composer. Lives London.

Macy, James Cartwright. Composer; born New York, Jun. 27, 1845; died Somerville, Mass., 1918. Composed cantatas, church music, songs, piano pieces.

Maggini (*Mad-jee-nee*), **Giovanni Paolo.** Violin maker; born Botticino Marino, Italy, Aug. 25, 1580; died Brescia, Italy, about 1632. Work highly esteemed.

Magnard (*Man-yar*), **Lucien Alberic.** Composer; born Paris, Jun. 9, 1865. Composed symphonies, a suite, etc.

Mahler, Gustav. Conductor, composer; born Kalischt, Boh., Jul. 7, 1860; died 1911. Known by his nine large symphonies, some of them with solo voices and chorus.

Maillart (*My-yar*), **Louis.** Composer; born Montpellier, France, Mar. 24, 1817; died Moulins, France, May 26, 1871. Opera composer.

Mailly (*My-yee*), **Alphonse.** Organist, composer; born Brussels, Bel., Nov. 27, 1833. Organ and orchestral composer.

Maitland, J. A. Fuller. Writer, historian; born London, Apr. 7, 1856. Editor *Grove's Dictionary of Music and Musicians*, 2nd ed.

Major (*Mah-yor*), **Julius J.** Pianist, composer; born Kaschau, Hun., Dec. 13, 1859. Composed orchestral and chamber works. Lives Buda-Pesth, Hun.

Malaschkin, Leonid. Composer; born Russia, 1842; died Moscow, Feb. 11, 1902. Composed piano pieces, church music, and collected Ukrainian folk-songs.

Malat (*Mah-laht*), **Jan.** Composer; born Alt-Bunzlau, Boh., Jun. 16, 1843. Contemporary Czech opera composer.

Malcolm, Alexander. Writer; born Edinburgh, Scot., 1687; died after 1721. Author of *A Treatise of Musick*, published at Edinburgh in 1721.

Malibran (*Mahl-ee-brahn*), **Maria Felicita.** Contralto; born Paris, Mar. 24, 1808; died Manchester, Eng., Sept. 23, 1836. A daughter of the famous tenor Garcia, by whom she was trained. One of the most gifted singers of modern times. Achieved a phenomenal success in opera.

Malling. (1) **Jörgen.** Composer; born Copenhagen, Den., Oct. 31, 1836; died there, Jul., 1905. Composed songs, piano works, and operas. (2) **Otto Waldemar.** Composer; born Copenhagen, Jun. 1, 1848. Composed orchestral and chamber works, etc. Brother of (1).

Mälzel (*Mayl-tsel*), **Johann Nepomuk.** Inventor; born Ratisbon, Ger., Aug. 15, 1772; died at sea, Jul. 21, 1838. Invented the metronome now in common use.

Mancinelli (*Man-chin-el-lee*), **Luigi.** Composer, conductor; born Orvieto, Italy, Feb. 5, 1848.

Mandl, Richard. Composer; born Prossnitz, Aus., May 9, 1859. Orchestral composer (overtures, etc.). Lives Vienna.

Manén, Joan de. Violinist, composer; born Barcelona, Spain, Mar. 14, 1883. Composed operas, a symphony, a violin concerto, etc. Lives London.

Mann, Johann Gottfried. Conductor, composer; born The Hague, Hol., Jul. 15, 1858; died Coudewater, Hol., Feb. 10, 1904. Composed for stage and orchestra.

Manney, Charles Fonteyn. Composer; born Brooklyn, N. Y., Feb. 8, 1872. Composed cantatas, songs, etc. Lives Boston.

Manns, Sir August. Conductor; born Stolzenburg, Ger., Mar. 12, 1825; died Norwood, Eng., Mar. 1, 1907. Directed at the Crystal Palace, a post which for more than half a century he held with benefit to the cause of musical art.

Maquarre (*Mah-kar'*), **André.** Flutist, composer, conductor; born Molenbeck, Bel., 1875. Flutist with Boston Symphony Orchestra. Composed the opera *Dolores,* an *Indian Suite,* the fantaisie *On the Sea Cliffs,* etc. Lives Boston.

Marcello (*Mahr-chel-lo*), **Benedetto.** Composer; born Venice, Italy, Aug. 8, 1686; died Brescia, Italy, Jul. 24, 1739. His principal work was the musical setting of the Psalms.

Marchant, Arthur W. Organist, composer; born London, Oct. 18, 1850. Composed church music, songs, etc. Lives Dumfries, Eng.

Marchesi (*Mahr-kay'-zee*), **Mathilde de C.** Teacher of singing; born Frankfort, Ger., Mar. 26, 1826; died London, Nov. 18, 1913. Famous singing teacher in Paris.

Marchetti (*Mahr-ket'-tee*), **Filippo.** Composer; born Bologna, Italy, Feb. 26, 1831; died Rome, Jan. 18, 1902. Opera composer.

Maréchal (*Mahr-ay-shal*), **Henri.** Composer; born Paris, Jan. 22, 1842. Composed operas, sacred works, etc. Lives Paris.

Marenzio (*Mah-ren'-tsee-oh*), **Luca.** Composer; born Coccaglia, Italy, about 1556; died Rome, Aug. 22, 1599. Famous madrigal writer of the 16th century.

Maretzek, Max. Impresario; born Brünn, Aus., Jun. 28, 1821; died Staten Island, N. Y., May 14, 1897.

Mario (*Mah'-ree-o*), **Giuseppe.** Tenor; born Cagliari, Italy, Oct. 17, 1808; died Rome, Dec. 11, 1883. Enjoyed a triumphant career as an operatic artist. Retired in 1867.

Marmontel, Antoine. Pianist, composer, teacher; born Clermont-Ferrand, France, Jul. 18, 1816; died Paris, Jan. 17, 1898. Teacher at Paris Conservatory.

Marpurg (*Mahr-poorkh*), **Friedrich Wilhelm.** Theorist; born near Seehausen, Ger., Nov. 21, 1718; died Berlin, May 22, 1795.

Marques (*Mahr-kes*), **Miguel.** Composer; born Isle of Mallorca, Spain, May 20, 1843. Composer of zarzuelas. Lives Madrid, Spain.

Marschalk (*Mahr-schalk*), **Max.** Composer; born Berlin, Apr. 7, 1863. Composed opera *Sœur Beatrice,* etc. Lives Berlin.

Marschner (*Marsh-ner*), **Heinrich.** Composer; born Zittau, Ger., Aug. 16, 1795; died Hanover, Ger., Dec. 14, 1861. Studied music in Vienna. Wrote several operas, chief of them being *The Vampire,* and *Hans Heiling.* Also wrote orchestral, choral, and pianoforte works of a high order.

Marsick, Martin Pierre. Violinist, teacher; born near Liége, Bel., Mar. 9, 1848. Paris Conservatory.

Marston, George W. Organist, composer; born Sandwich, Mass., May 23, 1840; died there, Feb. 2, 1901. Composed principally church music.

Marteau (*Mar-toh*), **Henri.** Violinist; born Rheims, France, Mar. 31, 1874. Succeeded Joachim at Berlin. Resigned Oct., 1915.

Martini (*Mar-tee-nee*), **Giambattista** (called Padre Martini). Composer, theorist; born Bologna, Italy, Apr. 24, 1706; died there, Oct. 4, 1784. In his day regarded as the greatest living authority on musical matters.

Martucci (*Mar-toot-chee*), **Giuseppe.** Pianist, composer; born Capua, Italy, Jan. 6, 1856; died Jun. 1, 1909.

Marty, Georges Eugéne. Composer; born Paris, May 16, 1866; died there, Oct. 11, 1908. Composed operas (*Daria,* etc.), and several orchestral works.

Marx, Adolf Bernhard. Theorist; born Halle, Ger., May 15, 1795; died Berlin, May 17, 1866. Originally a lawyer, but afterward devoted himself to music. As a composer was not successful, but wrote many very valuable theoretical and critical works.

Marzials, Théophile. Composer; born Brussels, Bel., Dec. 21, 1850. Lived in England and wrote many successful songs.

Marzo (*Mahr-tsoh*), **Eduardo.** Composer, teacher; born Naples, Italy, Nov. 29, 1852. Lives New York.

Mascagni (*Mas-kahn'-yee*), **Pietro.** Composer; born Leghorn, Italy, Dec. 7, 1863. Son of a baker, and intended by his father for the legal profession. His chief success, the opera *Cavalleria Rusticana.* One day he saw an announcement of prizes offered by Sonzogno, the Italian music publisher, for one-act operas. He won in the competition, completing *Cavalleria Rusticana* in the nick of time. Has since then produced other operas and smaller compositions. Toured America in 1902. Lives Rome.

Mason. (1) **Lowell.** Teacher; born Medfield, Mass., Jan. 8, 1792; died Orange, N. J., Aug. 11, 1872. A pioneer in American musical development. Founded the Boston Academy of Music in 1832. His works include many collections of church music containing well-known hymn-tunes, collections of songs, etc. (2) **Luther Whiting.** Teacher; born Turner, Me., Apr. 31, 1828; died Buckfield, Me., Jul. 14, 1896. Compiler of *The National Music Course.* Settled in Boston in 1865, and till 1880 was musical instructor in the public schools of that city. He worked in Japan, 1880-1883, and did much for the advancement of school music there. (3) **William.** Pianist, composer, teacher; born Boston, Jan. 24, 1829; died New York, Jul. 14, 1908. Studied at Leipzig, and afterward under Liszt at Weimar. After concert tours he settled in New York in 1855. Among his works are many compositions, but he is best represented by his text-books. Son of (1). (4) **Daniel Gregory.** Writer, composer;

born Brookline, Mass., Nov. 20, 1873. Columbia University, New York. Nephew of (2).

Massé (*Mahs-say*), **Victor** (Félix Marie). Composer; born L'Orient, France, Mar. 7, 1822; died Paris, Jul. 5, 1884. Wrote *Le fils du brigadier, Les noces de Jeannette, Galathée, Paul et Virginie,* and other operas.

Massenet (*Mas-nay*), **Jules Émile Frédéric.** Composer; born Montaud, France, May 12, 1842; died Paris, Aug. 13, 1912. Gained the Grand Prix de Rome in 1863 with his cantata *David Rizzio.* His principal works include the operas *Don César de Bazan, Le roi di Lahore, Hérodiade, Manon, Le Cid, Werther, Thaïs, Le Jongleur de Notre-Dame, Roma, Don Quixote,* etc.

Maszynski (*Mahs-chin-skee*), **Peter.** Composer; born Warsaw, Pol., 1855. Chamber music and orchestral composer. Lives Warsaw.

Materna (*Mah-tair-nah*), **Amalie.** Soprano; born St. Georgen, Aus., Jul. 10, 1845. Celebrated Wagnerian operatic singer. Lives Vienna.

Mathews, William S. B. Writer, teacher; born New London, N. H., May 8, 1837; died Denver, Col., Apr. 1, 1912. A strong educational influence in American music.

Mathieu (*Ma-thee-ay*), **Emile.** Composer; born Lille, France; Oct. 16, 1844. Composed operas, orchestral works, etc. Conservatory, Ghent, Bel.

Mattei (*Mat-tay-ee*), **Tito.** Composer; born Campobasso, Italy, May 24, 1841; died London, Mar. 30, 1914. Has written several operas, instrumental music, and many songs.

Matthay (*Mat-tay*), **Tobias Augustus.** Pianist, teacher, writer; born London, Feb. 19, 1858. Composed orchestral and chamber works; famous as piano teacher and writer on piano technic. Lives London.

Mattheson (*Mat-te-son*), **Johann.** Composer, conductor, writer; born Hamburg, Ger., Sept. 28, 1681; died there, Apr. 17, 1764. Composed operas, oratorios, masses, cantatas, etc.; famous also as writer.

Mauke (*Mow-keh*), **Wilhelm.** Composer, critic; born Hamburg, Ger., Feb. 25, 1867. Opera and song composer. Lives Munich, Ger.

Maurel (*Mo-rel*), **Victor.** Baritone; born Marseilles, France, Jun. 17, 1848. Distinguished French opera singer. Acquired great fame in Europe and America. Created Iago in Verdi's *Otello,* and set the standard of other leading rôles. Lives Paris.

Maurice (*Mo-reece*). (1) **Alphonse.** Composer; born Hamburg, Ger., Apr. 14, 1856; died Dresden, Ger., Jan. 26, 1905. Chorus composer. (2) **Pierre.** Composer; born Geneva, Switz., 1868. Composed an orchestral suite, piano works, and several operas (*Mise Brun,* etc.).

Maybrick, Michael (pseudonym Stephen Adams). Baritone, composer; born Liverpool, Eng., Jan. 31, 1844; died Buxton, Eng., Aug. 25(26), 1913. Composed popular English ballads (*Nancy Lee, A Warrior Bold,* etc.).

Mayer (*My-er*). (1) **Charles.** Pianist, composer; born Königsberg, Ger., Mar. 21, 1799; died Dresden, Jul. 2, 1862. Brilliant pianist. (2) **Wilhelm** (pseudonym M. Rémy). Composer; born Prague, Boh., Jun. 10, 1831; died there, Jan. 22, 1898. Composed symphonies, etc. (3) **Joseph Anton.** Composer, theorist; born Pfullendorf, Ger., 1855. Composed operas, an oratorio, etc. Lives Stuttgart, Ger.

Mayerhoff (*My-er-hofe*), **Franz.** Composer, conductor; born Chemnitz, Ger., Jan. 17, 1864. Composed a symphony, orchestral works, cantatas, songs, etc. Lives Chemnitz.

Mayseder (*My-say-der*), **Joseph.** Violinist, composer; born Vienna, Oct. 26, 1789; died there, Nov. 21, 1863.

Mazas (*Mah-zas*), **Jacques Féréol.** Violinist, composer; born Béziers, France, Sept. 23, 1782; died there, 1849. Wrote excellent études for violin.

Mazzinghi (*Mat-zin-ghee*), **Joseph.** Composer; born London, Dec. 25, 1765; died Bath, Eng., Jan. 15, 1844. Composed operas, music to plays, glees, etc.

Mead, Olive. Violinist; born Cambridge, Mass., Nov. 22, 1874. Organized Olive Mead String Quartet. Lives New York.

Medtner, Nicholas. Composer, pianist; born Moscow, Rus., Dec. 24, 1879. Orchestral and piano composer. Lives Moscow.

Mees, Arthur. Conductor; born Columbus, O., Feb. 13, 1850. Conductor Worcester, Mass., Festival. Lives New York.

Mehlig (*May-lig*), **Anna.** Pianist; born Stuttgart, Ger., Jul. 11, 1843. Lives Antwerp, Bel.

Méhul (*May-ill*), **Étienne Nicholas.** Composer; born Givet, France, Jun. 22, 1763; died Paris, Oct. 18, 1817. At eleven years of age was organist of his native place. His principal work is his *Joseph.* He also wrote, among other operas, *Le Jeune Henri,* the clever overture of which still figures in concert programs.

Meinardus (*My-nar-doos*), **Ludwig.** Composer, writer; born Hooksiel, Ger., Sept. 17, 1827; died Bielefeld, Ger., Jul. 10, 1896. Oratorio composer.

Melartin, Erik. Composer; born Kexholm, Fin., Feb. 7, 1875. Composed symphonies, chamber music, many songs, etc. Conservatory, Helsingfors, Fin.

Melba (really Mitchell; name derived from Melbourne, her birthplace), **Nellie.** Soprano; born Melbourne, Australia, May 19, 1861 (1859). Distinguished opera singer. Lives Paris.

Melcer, Henryk. Composer; born Kalisch, Pol., Sept. 21, 1869. Composed piano concertos, chamber works, the operas *Maria, Laodamia,* etc. Warsaw Conservatory.

Mellon, Alfred. Violinist, conductor; born London, Apr. 17, 1821; died London, Mar. 27, 1867.

Meltzer, Charles Henry. Writer; born London, 1852. Music critic and dramatic writer, New York.

Mendelssohn, Arnold. Composer; born Ratibor, Boh., Dec. 26, 1855. Composed the operas *Elsi, Der Bärenhäuter,* and *Die Minneburg,* also many cantatas (*Pandora,* etc.). Grand-nephew of Félix Mendelssohn.

Mendelssohn-Bartholdy, Félix. Composer; born Hamburg, Ger., Feb. 3, 1809; died Leipzig, Nov. 14, 1847. Son of a banker and grandson of the Jewish philosopher, Moses Mendelssohn. Early showed a great talent for music, which was carefully cultivated from the outset. In 1833, already possessed of a European reputation, was appointed musical director at Düsseldorf. Two years later went to Leipzig as conductor of the Gewandhaus concerts. Between 1835 and 1841 he produced his piano concerto in D minor, the *42nd* and *114th Psalms,* string quartet in E minor, overture to *Ruy Blas,* trio in D minor, and the *Hymn of Praise.* Between 1841 and 1847 he wrote *St. Paul, Walpurgis Night, Elijah, Christus,* the C minor trio, and many other works. Great as are his oratorios *St. Paul* and *Elijah,* the characteristic genius of Mendelssohn finds perhaps the most perfect expression in the *Midsummer Night's Dream* music, the concert overture *The Hebrides* and the *Scotch Symphony.*

Mengelberg (*Meng-el-bairg*), **Josef Willem.** Conductor; born Utrecht, Hol., Mar. 28, 1871. Conductor Concertgebouw Orchestra, Amsterdam, Hol.

Mengewein (*Meng-eh-vine*), **Karl.** Composer; born Zaunroda, Ger., Sept. 9, 1852; died near Berlin, Apr., 1908. Composed *singspiele,* cantatas, etc.

Menter, Sophie. Pianist; born Munich, Ger., Jul. 29, 1846. Lives in the Tyrol, Aus.

Mercadante, Francesco Saverio. Composer; born Altamura, Italy, Jul. 17, 1795; died Naples, Italy, Dec. 17, 1870. Composed operas in the Rossinian style; also much church music, several symphonies, etc. In 1840 he succeeded Zingarelli as director of the Royal Conservatory at Naples. In 1862 he became totally blind.

Merikanto, Oskar. Organist, composer; born Helsingfors, Fin., Aug. 5, 1868. Organ virtuoso. Composed the opera *The Maid of Pohja,* etc. Lives Helsingfors.

Merkel (*Mair-kel*), **Gustav.** Organist, composer; born Oberoderwitz, Ger., Nov. 12, 1827; died Dresden, Ger., Oct. 30, 1885.

Mertens, Joseph. Composer; born Antwerp, Bel., Feb. 17, 1834; died Brussels, Bel., 1901. Composed several Flemish operas.

Merulo (*Mer'-oo-lo*), **Claudio.** Organist, composer; born Correggio, Italy, Apr. 8, 1533; died Parma, Italy, May 4, 1604. Wrote madrigals and organ pieces.

Merz (*Mairts*), **Karl.** Teacher; born Bensheim, Ger., Sept. 10, 1836; died Wooster, O., Jan. 30, 1890.

Méssager (*Mes-sah-zha*), **André.** Conductor, composer; born Montluçon, France, Dec. 30, 1853. Conductor Paris Conservatoire Concerts.

Mestdagh, Karel. Composer; born Bruges, Bel., Oct. 22, 1850. Composed orchestral works.

Metzdorff, Richard. Composer; born Danzig, Ger., Jun. 28, 1844. Composed symphonies, operas, etc. Lives Berlin.

Meyer, Leopold von. Pianist; born near Vienna, Dec. 20, 1816; died Dresden, Ger., Mar. 5, 1883.

Meyerbeer, Giacomo. Composer; born Berlin, Sept. 5, 1791; died Paris, May 2, 1864. Displayed musical talent at a very early age, particularly as a pianist. His ruling ambition, however, was to become a composer. A pupil of the Abbé Vogler he wrote a number of works which, excellent in their way, were marred by their extreme pedantry. Coming under the influence of Rossini Meyerbeer forsook the methods of Vogler for the more attractive style of the Italians and wrote several successful operas in the Italian style. In later years he again changed his style of writing, and with Scribe as his librettist produced the

series of grand operas *Robert le Diable, Les Huguenots, Le Prophête, L'Étoile du Nord, Dinorah,* and *l'Africaine,* upon which his fame as a composer mainly depend.

Meyer-Helmund, Erik. Composer; born Petrograd, Mar. 25, 1861. Composed operas, songs, etc.

Meyer-Olbersleben, Max. Composer, teacher; born Olbersleben, Ger., Mar. 5, 1850. Würzburg, Ger., Conservatory.

Mielck (*Meelk*), **Ernest.** Composer; born Viborg, Fin., Oct. 24, 1877; died Locarno, Italy, Oct. 22, 1899. Composed for orchestra.

Mignard (*Min-yar*), **Alexander.** Composer; born Warsaw, Pol., Aug. 13, 1852. Opera and orchestral composer. Lives Moscow, Rus.

Mikorey, Franz. Composer; born Munich, Ger., Jun. 3, 1873. Composed the opera *King of Samarcand,* a concerto, etc. Lives Dessau, Ger.

Millard, Harrison. Composer; born Boston, Nov. 27, 1830; died Sept. 10, 1895. Composed church music, etc.

Millet, Luis. Conductor, composer; born Barcelona, Spain, Apr. 18, 1867. Orchestral composer. Lives Barcelona.

Milligen, Simon van. Composer, music critic; born Rotterdam, Hol., 1849. Opera composer, *Brinio,* etc. Lives Amsterdam, Hol.

Mills, Sebastian B. Pianist, teacher; born Cirencester, Eng., Mar. 13, 1838; died Wiesbaden, Ger., Dec. 21, 1898. Active as teacher in New York for a number of years.

Mincus, Ludwig. Violinist, composer; born Vienna, 1827. Ballet composer, partly with Délibes. Lived at Petrograd.

Missa, Edmond Jean Louis. Composer; born Rheims, France, Jun. 12, 1861. Opera composer. Lives Paris.

Mlynarski (*Mlin-ars-ki*), **Emil.** Conductor, composer; born Wirballen, Pol., Jul. 18, 1870. Composed violin works. Lives Kovno, Pol.

Mohr. (1) **Hermann.** Composer, teacher; born Nienstadt, Ger., Oct. 9, 1830; died Philadelphia, May 26, 1896. Composed choruses for men's voices, chamber works, etc. (2) **Adolf.** Composer; born Munich, Ger., Sept. 23, 1841. Composed operas, *Die Lorelei,* etc.

Molique (*Mo-leek*), **Wilhelm Bernhard.** Violinist, composer; born Nuremberg, Ger., Oct. 7, 1802; died Kannstatt, Ger., May 10, 1869. Wrote violin concertos, string quartets, a symphony, masses, and an oratorio, *Abraham.*

Mollenhauer, Emil. Violinist, conductor; born Brooklyn, N. Y., Sept. 4, 1855. Conductor Handel and Haydn Society, Boston.

Molloy, James Lyman. Composer; born Cornlore, Ire., 1837; died Wooleys, Eng., Feb. 4, 1909. A popular song writer.

Moniuszko, Stanislaus. Composer; born Ubil, Rus., May 5, 1820; died Warsaw, Pol., Jun. 4, 1872. Prolific composer of operas, cantatas, etc.

Monsigny (*Mong-seen-ye*), **Pierre Alexandre.** Composer; born Fauquembergue, France, Oct. 17, 1729; died Paris, Jan. 14, 1817. Wrote operas and ballets.

Montemezzi (*Mon-te-met-zee*), **Italo.** Composer; born Verona, Italy, 1875. Composed the operas *Gallurese, Hellera, The Love of Three Kings,* and *La Princesse Lointaine.*

Monteverde (*Mon-te-vair-de*), **Claudio.** Composer; born Cremona, Italy (baptized May 18), 1567; died Venice, Nov. 29, 1643. Inventor of the free style of composition and pioneer in the path that led to the modern opera. He was the first to use unprepared dissonances. His improvement of the orchestra gained for him the title of "the father of instrumentation." His innovations were successfully employed in his operas *Ariana* and *Orfeo* and in later works. He wrote much sacred music the greater part of which is lost. His influence on other composers of his own day was marked and the results of his work have been lasting.

Moór, Emanuel. Composer; born Hungary about 1862. Composed orchestral and chamber music.

Moore, Thomas. Composer; born Dublin, Ire., May 28, 1779; died Devizes, Eng., Feb. 25, 1852. Wrote some of the airs in his *Irish Melodies,* the *Canadian Boat Song,* the pretty little three-part glee, *The Watchman,* etc.

Morales, Olallo. Composer, conductor; born Almeria, Spain, Oct. 13, 1874. Composed orchestral works. Conservatory, Stockholm, Swed.

Morgan. (1) **George Washbourne.** Organist; born Gloucester, Eng., Apr. 9, 1822; died Tacoma, Wash., Jul., 1892. Prominent in New York for many years. (2) **John Paul.** Organist; born Oberlin, O., Feb. 13, 1841; died Oakland, Cal., Jan., 1879. Composed sacred works. (3) **Maud.** Harpist; born New York, Nov. 22, 1864. Daughter of G. W. Lives New York.

Morlacchi (*Mor-lah-kee*), **Francesco.** Composer; born Perugia, Italy, Jun. 16, 1784; died Innsbruck, Aus., Oct. 28, 1841. Composed operas, oratorios, etc., of unusual interest.

Morley, Thomas. Composer; born London, 1557 (1558); died there about 1602. Did much for the development of vocal music in England.

Mornington, Garret Wellesley, Lord. Composer; born Dangan, Ire., July 19, 1735; died London, May 22, 1781. Wrote church music, glees, madrigals, etc. Father of the Duke of Wellington.

Morse, Charles Henry. Organist, teacher; born Bradford, Mass., Jan. 5, 1853. Professor of Music, Dartmouth College, for a number of years.

Mortelmans, Lodewik. Composer; born Antwerp, Bel., Feb. 5, 1868. Composed a *Germania* symphony, etc.

Moscheles (*Mosh-e-les*), **Ignaz.** Pianist, composer; born Prague, Boh., May 30, 1794; died Leipzig, Ger., Mar. 10, 1870. A pupil of Albrechtsberger and Salieri. Made successful tours on the Continent, and from 1821 to 1846 lived in London where he won his greatest fame. His numerous

compositions include a variety of instrumental works among which are many valuable studies.

Mosenthal (*Mo-zen-tahl*), **Joseph.** Organist, composer; born Kassel, Ger., Nov. 30, 1834; died New York, Jan. 6, 1896. Composed church music.

Moszkowski (*Mosh-kof-ski*), **Moritz.** Pianist, composer; born Breslau, Ger., Aug. 23, 1854. Among his works are a symphonic poem *Jeanne d'Arc*, an opera *Boabdil*, piano compositions, songs, etc. Lives Paris.

Mottl, Felix. Conductor; born Unter-St. Veit, Aus., Aug. 24, 1856; died Munich, Ger., Jul. 3, 1911.

Mouton (*Moo-tong*), **Jean.** Contrapuntal composer, early sixteenth century.

Mozart (*Mo-tsart*). (1) **Leopold.** Composer, violinist; born Augsburg, Aus., Nov. 14, 1719; died Salzburg, Aus., May 28, 1787. Father of Wolfgang Amadeus Mozart. Wrote church music, oratorios, and operas. He also wrote a *Violin School* which went through many editions in various languages. (2) **Maria Anna.** Pianist; born Salzburg, Aus., Jul. 30, 1751; died there, Oct. 29, 1829. Daughter of Leopold Mozart. With her brother she was taken on tour through Europe as a musical prodigy. (3) **Wolfgang Amadeus.** Composer, pianist; born Salzburg, Aus., Jan. 27, 1756; died Vienna, Dec. 5, 1791. In 1768 was commissioned by the Emperor Joseph II to write a comic opera, *La Finta Semplice*. Wrote *Idomeneo* in 1781, *Die Entführung aus dem Serail* in 1782, and in 1786 *Figaro*, the intervening years witnessing the production of many piano concertos, sonatas, quartets, etc. During the five years between 1786 and his death Mozart poured out a marvellous flood of masterpieces, *Don Giovanni, Magic Flute, Cosi fan tutte, Clemenza di Tito;* the three great symphonies in E flat major, G minor, and C major (*Jupiter*, the *Requiem*), and a great body of music of all kinds. During his life of thirty-six years Mozart is known to have written at least 626 works, among which are 22 masses, 17 organ sonatas, 40 offertories, 10 cantatas, 23

operas, 22 sonatas for the piano, 45 sonatas for the piano and violin, 49 symphonies, and 55 concertos, besides quartets, trios, songs, etc. All this was accomplished by a busy teacher and virtuoso.

Mraczek (*Mrat-chek*), **Joseph Gustav.** Composer; born Brünn, Aus., Mar. 12, 1878. Composed the opera *The Dream,* the symphonic poem *Max und Moritz,* etc. Lives Brünn.

Muck (*Mook*), **Karl.** Conductor; born Darmstadt, Ger., Oct. 22, 1859. Conductor Boston Symphony Orchestra for a number of years.

Mugellini (*Moo-jel-lee-nee*), **Bruno.** Pianist, composer; born Piacenza, Italy, Dec. 24, 1871; died Bologna, Italy, Jan. 15, 1912. Orchestral and chamber music composer.

Müller (*Mil-ler*). (1) **Carl C.** Composer, teacher; born Meiningen, Ger., Jul. 3, 1831; died New York, Jun. 4, 1914. (2) **Karl Wilhelm Ernst.** Organist, composer; born Leipzig, Ger., Aug. 2, 1866. Composed principally vocal works.

Muris, Jean de. Writer on music in early fourteenth century. Lived in Paris.

Murska (*Moorska*), **Ilma de.** Soprano; born Croatia, Aus., 1836; died Munich, Ger., Jan. 16, 1889. Opera singer.

Mussorgsky (Moussorgsky), **Modest.** Composer; born Karev, Rus., Mar. 28, 1839; died Petrograd, Mar. 28, 1881. Composed orchestral works, piano pieces, songs, the opera *Boris Godunov,* and *Khovantschina,* etc., all marked by crude strength. With Balakirev, Borodin, Cui, and Rimsky-Korsakov he helped to create a national Russian school.

Mysliweczek (*Mis-leh-veh-chek*), **Josef.** Composer; born near Prague, Boh., Mar. 9, 1737; died Rome, Feb. 4, 1781. Wrote orchestra and chamber music.

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Nachez, Tivadar. Composer, violinist; born Pesth, Hun., May 1, 1859. Lives London.

Nägeli (*Nay-gel-lee*), **Johann Georg.** Composer, writer; born near Zürich, Switz., May 27, 1773; died there, Dec. 26, 1836.

Nanini (*Na-nee-nee*), **Giovanni.** Composer; born Vallerano, Italy, about 1540; died Rome, Mar. 11, 1607.

Napravnik, Eduard. Composer, conductor; born Bejst, Boh., Aug. 24, 1839. Composed operas, overtures, chamber works, etc. Lives Petrograd.

Nardini (*Nar-dee-nee*), **Pietro.** Violinist, composer; born Fibiana, Italy, 1722; died Florence, Italy, May 7, 1793.

Naumann (*Nou-man*), **Emil.** Writer, historian; born Berlin, Sept. 8, 1827; died Dresden, Ger., Jun. 23, 1888. Wrote a *History of Music.*

Navratil (*Nav-rah-teel*), **Karl.** Composer; born Prague, Boh., Apr. 24, 1867; died Vienna, Apr. 6, 1914. Composed a symphony, piano and violin concertos, symphonic poems, the opera *Salammbo,* etc.

Nebelong (*Nay-be-long*), **Johann Hendrik.** Organist, composer; born Copenhagen, Den., Nov. 9, 1847. Virtuoso player. Lives Copenhagen.

Nedbal, Oskar. Violinist, conductor, composer; born Tábor, Boh., Mar. 26, 1874. Composed orchestral works. Lives Vienna.

Neefe (*Nay-feh*), **Christian Gottlob.** Organist; born Chemnitz, Ger., Feb. 5, 1748; died Dessau, Ger., Jan. 26, 1798. Teacher of Beethoven.

Neff, Fritz. Composer; born Durlach, Ger., Nov. 20, 1873; died Munich, Oct. 3, 1904. Composed for chorus and orchestra.

Neidlinger (*Nide-ling-er*), **William H.** Organist, teacher of singing, composer; born Brooklyn, N. Y., Jul. 20, 1863. Composed songs, cantatas, church music. Lives East Orange, N. J.

Neitzel (*Nite-zel*), **Otto.** Composer, author; born Falkenberg, Ger., July 6, 1852. Composed operas and instrumental pieces. Lives Cologne, Ger.

Neri (*Nay-ree*), **Filippo.** Composer; born Florence, Italy, Jul. 21, 1515; died Rome, May 26, 1595. A priest in whose oratory the sacred music developed into oratorio.

Neruda, Wilma, known as **Normann-Neruda.** Violinist; born Brünn, Aus., Mar. 29, 1839; died Berlin, Apr. 15, 1911. In 1864 married Ludwig Normann. In 1888 married Sir Charles Hallé. Made many concert tours throughout Europe, and visited Australia and the United States (1889).

Nessler, Victor. Composer; born Baldenheim, Alsace, Jan. 28, 1841; died Strassburg, Alsace, May 28, 1890. Among his operas are *The Ratcatcher of Hameln, The Trumpeter of Säkkingen,* the latter a great favorite.

Nestler, Julius. Composer; born Grumbach, Ger., Dec. 3, 1851. Composed sacred works, etc. Lives Leipzig, Ger.

Nesvera, Joseph. Composer; born Proskoles, Boh., Oct. 24, 1842. Composed symphonies, suites, and many smaller works.

Neuendorff (*Noy-en-dorf*), **Adolf.** Conductor; born Hamburg, Ger., Jun. 13, 1843; died New York, Dec. 4, 1897.

Neukomm (*Noy-kom*), **Sigismund.** Composer; born Salzburg, Aus., Jun. 10, 1778; died Paris, Apr. 3, 1858. A pupil of Haydn. His compositions number several hundred and include the oratorios *Mount Sinai* and *David.*

Neupert (*Noy-pert*), **Edmund.** Pianist, composer; born Christiania, Nor., Apr. 1, 1842; died New York, Jun. 22, 1888. Wrote excellent études and concert pieces.

Neuville (*Nuh-vil*), **Valentin.** Composer; born Rexpoede, Bel., 1863. Composed symphonies, chamber music, and several operas. Lives Lyons, France.

Nevada (really Wixom), **Emma.** Soprano; born near Nevada City, Cal., 1862. Successful opera singer in U. S. and Europe.

Neve (*Na-veh*), **Paul de.** Composer; born Steglitz, Ger., Jan. 24, 1881. Composed the operas *Harald* and *Inge.* Lives Berlin.

Nevin. (1) **Arthur Finley.** Composer; born Edgewater, Pa., Apr. 27, 1871. Composed the opera *Poïa,* on an Indian subject, suites, etc. Brother of (2). (2) **Ethelbert.** Composer; born Edgeworth, Pa., Nov. 25, 1862; died New Haven, Conn., Feb. 17, 1901. Studied in this country and in Europe. His piano pieces and songs show much originality and fine artistic taste. (3) **George Balch.** Composer; born Shippensburg, Pa., Mar. 15, 1859. Composed sacred and secular vocal music. Lives Easton, Pa.

Newman, Ernest. Writer; born Liverpool, Eng., Nov. 30, 1869. Lives Birmingham, Eng.

Nicholl, Horace Wadham. Organist, composer; born Tipton, Eng., Mar. 17, 1848. Composed symphonies, a suite, symphonic poems, fantasias, organ music, etc.

Nicodé (*Nee-ko-day*), Jean Louis. Pianist, composer; born Jerczik, Ger., Aug. 12, 1853. Known by his symphonic poems, often with voices.

Nicolai, Otto. Composer; born Königsberg, Ger., Jun. 9, 1810; died Berlin, Apr. 11, 1849. Wrote church music and operas. Survives as the composer of *The Merry Wives of Windsor.*

Nicolau, Antonio. Conductor, composer; born Barcelona, Spain, Jun. 8, 1858. Opera and orchestral composer. Barcelona Conservatory.

Nicole, Louis. Composer; born Geneva, Switz., Feb. 25, 1863. Composed a symphonic poem, etc. Lives London.

Nicolini (*Nik-o-lee-nee*), **Ernest.** Tenor; born St. Malo, France, Feb. 23, 1834; died Pau, France, Jan. 19, 1898.

Niecks (*Neeks*), **Frederick.** Writer; born Düsseldorf, Ger., Mar. 3, 1845. Dean of the faculty of music in Edinburgh University. His works include a *Dictionary of Musical Terms,* a *History of Programme Music,* and *Chopin as Man and Musician.* Lives at Edinburgh.

Niédermeyer (*Nee-ay-der-may-er*), **Louis.** Composer, teacher; born Nyon, Switz., Apr. 27, 1802; died Paris, Mar. 13, 1861. Founded a school of music at Paris.

Nielsen (*Neel-sen*). (1) **Carl.** Composer; born Nörre-Lyndelse, Den., Jun. 9, 1864. Notable composer of symphonies. Lives Copenhagen, Den. (2) **Ludolf.** Composer; born Nörre-Tvede, Zeeland, Jan. 29, 1876. Composed the opera *Mascarade.* Lives Copenhagen, Den.

Nikisch, Arthur. Conductor; born Szent Miklos, Hun., Oct. 12, 1855. Lives Leipzig, Ger.

Nilsson, Christine. Soprano; born near Wexio, Swed., Aug. 20, 1843. Played the violin and the flute at fairs and markets. Made her first appearance in opera as Violetta in Verdi's *Traviata* in 1864. Her career was highly successful. Lives Paris.

Nodermann, Presben. Composer; born Hjörring, Den., Jan. 11, 1867. Composed the opera *King Magnus.* Lives Lund, Swed.

Nohl, Karl F. L. Writer; born Iserlohn, Ger., Dec. 5, 1831; died Heidelberg, Ger., Dec. 15, 1885. Wrote a history of music and biographical works.

Nordica, Lillian. Soprano; born Farmington, Me., May 12, 1859; died Batavia, Java, May 10, 1914. Studied at the New England Conservatory, Boston. For many years she ranked among the leading artists of the world, being especially distinguished in Wagnerian rôles.

Nordqvist, Johann Conrad. Conductor; born Venersborg, Swed., Apr. 11, 1840. Orchestral composer.

Nordraak, Rikard. Composer; born Christiania, Nor., Jun. 12, 1842; died Berlin, Mar. 20, 1876. Influenced Grieg toward nationalism; composed songs, incidental music, etc.

Noren, Heinrich Gottlieb. Violinist, composer; born Graz, Aus., Jan. 6, 1861. Orchestral composer. Lives Berlin.

Norris, Homer A. Organist, composer, theorist; born Wayne, Me., Oct. 4, 1860. Author of harmony text-books.

Noskowski (*Nos-koff-ski*), **Sigismund.** Composer; born Warsaw, Pol., May 2, 1848; died Aug., 1909. Composed operas, symphonies, symphonic poems, chamber music, etc.

Nottebohm, Martin Gustav. Writer; born Lüdenscheid, Ger., Nov. 12, 1817; died Graz, Aus., Oct. 29, 1882.

Nouguès (*Noo-ghes*), **Jean.** Composer; born Bordeaux, France, 1876. Composed operas, *Thamyris, Yannha, Quo Vadis,* etc. Lives Paris.

Nourrit (*Noo-ree*), **Adolphe.** Tenor; born Paris, Mar. 3, 1802; died Naples, Mar. 8, 1839. Famous opera singer.

Novacek (*No-va-chek*), **Ottokar.** Violinist, composer; born Fehertemplom, Hun., May 13, 1866; died New York, Mar. 3, 1900. Composed chamber music, orchestral works, etc.

Novak, Viteslav. Composer; born Kamenitz, Boh., Dec. 5, 1870. Orchestral composer. Lives Prague, Boh.

Novello. (1) **Clara A.** Soprano; born London, Jun. 10, 1818; died Rome, 1908. (2) **Vincent.** Composer; born London, Sept. 16, 1781; died Nice, France, Oct. 9, 1861. One of the founders of the London Philharmonic Society and of the music publishing house of Novello & Co., London (1811).

Novoviejski (*No-vo-vyes-ki*), **Felix.** Composer; born Wartenburg, Feb. 7, 1877. Composed symphonies, etc. Lives Cracow, Aus.

O

Oakeley, Sir Herbert Stanley. Composer, organist; born Ealing, Eng., Jul. 20, 1830; died Edinburgh, Scot., Oct. 26, 1903. Composer to Queen Victoria who knighted him in 1876. Wrote a cathedral service, anthems, the cantata *Jubilee Lyric,* songs, piano compositions, an organ sonata, orchestral music, etc.

Oberleithner (*O-ber-lite-ner*), **Max von.** Composer; born Mährisch-Schönberg, Boh., Jul. 11, 1868. Composed the operas *Released, Gitana, Aphrodite,* etc.

Oberthür (*O-ber-teer*), **Karl.** Harpist; born Munich, Ger., Mar. 4, 1819; died London, 1905.

O'Carolan, Turloch. Singer; born Newtown, Ire., 1670; died Alderford, Ire., Mar. 25, 1738. One of the last and greatest of the Irish bards. Composed songs, etc.

Ochs (*Ox*). (1) **Traugott.** Pianist, composer; born Altenfeld, Ger., Oct. 19, 1854. Lives Berlin. (2) **Siegfried.** Conductor, composer; born Frankfort, Ger., Apr. 19, 1858. Famous choral conductor. Lives Berlin.

Odington, Walter. Writer; born England, about 1250; died about 1316. Inventor of measured notes. A monk.

Oelsner (*Els-ner*), **Bruno.** Composer; born Neudorf, Ger., Jul. 29, 1861. Composed operas, cantatas, songs. Lives Darmstadt, Ger.

Oesten (*Ays-ten*), **Theodor.** Pianist, composer; born Berlin, Dec. 31, 1813; died there, Mar. 16, 1870.

Offenbach, Jacques. Composer; born Cologne, Ger., Jun. 21, 1819; died Paris, Oct. 5, 1880. Wrote a number of exceedingly clever comic operas, *La Fille du Tambour-Major, Orphée aux Enfers, La Belle Hélène,* etc., and one fine opera of serious type, *Les Contes d'Hoffmann.*

Okeghem, Jean de. Composer; born Termonde, Bel., about 1430; died Tours, France, 1496. Contrapuntal composer.

Oldberg, Arne. Composer, pianist; born Youngstown, O., Jul. 12, 1874. Composed symphonies, overtures, and shorter works. Northwestern University, Evanston, Ill.

O'Leary, Arthur. Pianist; born Tralee, Ire., Mar. 15, 1834.

Olitzka, Rosa. Contralto; born Berlin, Ger., Sept. 6, 1873. Opera singer.

Oliver, Henry Kemble. Composer; born Beverly, Mass., Nov. 24, 1800; died Boston, Aug. 10, 1885. Hymn composer.

Ollone, Max d'. Composer; born Besançon, France, Jun. 13, 1875. Composed operas, chamber music, etc.

Olsen, Ole. Composer, conductor; born Hammerfest, Nor., Jul. 5, 1850. Composed a symphony, symphonic poems, *Asgardsreien,* etc., the opera *Stig Hvide,* an oratorio, etc. Lives Stockholm, Swed.

Ondricek (*On-dri-chek*), **Franz.** Violinist; born Prague, Boh., Apr. 29, 1859. Lives Vienna.

O'Neill, Norman. Composer; born London, Mar. 14, 1875. Orchestral composer. Lives London.

Onslow, George. Composer; born Clermont-Ferrand, France, Jul. 27, 1784; died there, Oct. 3, 1852. Wrote operas, symphonies, chamber music, etc. His best work is in the latter style.

Opienski, Heinrich. Composer; born Cracow, Aus., Jan. 13, 1870. Composed the opera *Maria,* etc. Lives Warsaw, Pol.

Orefice. See Dell Orefice.

Ornstein, Leo. Pianist, composer; born Krementchouk, Rus., Dec. 11, 1895(94). Composed orchestral, chamber, and piano music in advanced modern style. Lives New York.

Orth (*Ort*). (1) **John.** Pianist, composer; born near Annweiler, Ger., Dec. 2, 1850. Lived in U. S. since a child. Pupil of Liszt. Lives Boston. (2) **Lizette E.** Composer; died Boston, Aug. 14, 1913. Composed many teaching pieces for piano, songs, operettas for children. Wife of (1).

Osborne, George Alexander. Pianist, teacher; born Limerick, Ire., Sept. 24, 1806; died London, Nov. 16, 1893.

Osgood, George L. Composer, teacher; born Chelsea, Mass., Apr. 3, 1844. Composed songs and part-songs. Lives England.

Osterzee, Cornelia van. Composer; born Batavia, Java, Aug. 16, 1863. Orchestral composer.

Ostrcil (*Ostr-chil*), **Ottokar.** Composer; born Prague, Boh., Feb. 25, 1879. Czech opera composer. Lives Prague.

Otterstroem (*Ot-ter-straym*), **Thorvald.** Composer; born Copenhagen, Den., Jul. 17, 1868. Composed chamber music, etc. Lives Chicago.

Otto, Ernst Julius. Composer; born Königstein, Ger., Sept. 1, 1804; died Dresden, Ger., Mar. 5, 1877.

Ouseley, Sir Frederick Arthur Gore. Organist, composer, theorist; born London, Aug. 12, 1825; died Hereford, Eng., Apr. 6, 1889. Wrote a large amount of church music, two oratorios, *Hagar* and *St. Polycarp,* treatises on harmony, counterpoint and other subjects.

P

Pache, Johannes. Composer; born Bischofswerda, Ger., Dec. 9, 1857; died Limbach, Ger., Dec. 24, 1897. Composed choruses for men's voices.

Pachmann, Vladimir de. Pianist; born Odessa, Rus., Jul. 27, 1848. Great Chopin player. Toured Europe and America with great sucess.

Pachulski (*Pak-hool-ski*), **Henry.** Composer; born Lasa, Rus., Oct. 16, 1859. Orchestral and piano composer. Lives Moscow, Rus.

Pacini (*Pah-chee-nee*), **Giovanni.** Composer; born Catania, Italy, Feb. 17, 1796; died Pescia, Italy, Dec. 6, 1867.

Pacius (*Pah-che-oos*), **Fredrik.** Violinist, composer; born Hamburg, Ger., Mar. 19, 1809; died Helsingfors, Fin., Jan. 9, 1891. Composed operas, choruses, etc.

Paderewski, Ignaz Jan. Pianist, composer; born Kurilowka, Pol., Nov. 18, 1860. One of the greatest pianists that the world has seen. His compositions are chiefly for the piano, except his opera *Manru* and a concerto. First prime minister of the Polish republic.

Paër (*Pah-air*), **Ferdinando.** Composer; born Parma, Italy, Jun. 1, 1771; died Paris, May 3, 1839. Composed

forty-three operas. Was court composer to Napoleon (1807) and director of the Italian opera in Paris, 1812-1827.

Paganini, Nicolo. Violinist, composer; born Genoa, Italy, Oct. 27, 1782; died Nice, France, May 27, 1840. In 1828 he made a concert tour through Europe everywhere creating an unparalleled impression. His immense command of the resources of his instrument, combined with a very remarkable appearance and manner and an inherent love of secrecy and mystery, caused many to regard him as a species of goblin or demon, and books might be filled with the uncanny traditions which have gathered round the memory of this wonderful man. He left a number of compositions for the violin, full of tremendous technical difficulties.

Page, Nathaniel Clifford. Composer; born San Francisco, Cal., Oct. 26, 1866. Composed incidental music, songs, etc. Lives New York.

Paine, John Knowles. Organist, composer; born Portland, Me., Jan. 9, 1839; died Cambridge, Mass., Apr. 25, 1906. Distinguished American musician. Studied in Berlin, gave organ concerts there and in American cities, and was organist of the West Church, Boston. In 1862 he became teacher of music at Harvard and organist of Appleton Chapel there. Among his works are the oratorios *St. Peter*, cantatas, a mass, two symphonies, two symphonic poems, overtures, music to *Oedipus*, chamber music, organ and piano pieces, and songs.

Paisiello (*Pah-ees-yello*), **Giovanni.** Composer; born Taranto, Italy, May 9, 1741; died Naples, Italy, Jun. 3, 1816. Composed operas for Naples and Petrograd.

Paladilhe (*Pal-a-dee-ye*), **Émile.** Composer; born Montpellier, France, Jun. 3, 1844. Composed operas and orchestral works. Lives Paris.

Palestrina (*Pal-es-tree-na*), **Giovanni Pierluigi da.** Composer; born Palestrina, Italy, 1526; died Rome, Feb. 2, 1594. Was a singer in the Pontifical Chapel in the time of Pope Julius III and afterward became composer to the

chapel. From 1571 until his death he was chapel master of St. Peter's. He is held in reverence as one of the greatest masters in the old contrapuntal style. He has been called "Prince of Music." Many of his severely grand church compositions are still performed in Rome.

Palmer, Horatio R. Composer, conductor; born Sherburne, N. Y., Apr. 26, 1834; died Nov., 1907.

Palmgren, Selim. Pianist, composer; born Björneborg, Fin., Feb. 16, 1878. Piano and song composer. Lives Helsingfors, Fin.

Pals, Leopold van der. Composer; born Petrograd, Jul. 5, 1884. Composed for orchestra, chamber music, and violin.

Panizza (*Pah-nit-za*), **Ettore.** Composer, conductor; born Buenos Ayres, Argen., Aug. 12, 1875. Opera composer, *Aurora,* etc. Lives London.

Panofka, H. Teacher of singing, composer; born Breslau, Ger., Oct. 3, 1807; died Florence, Italy, Nov. 18, 1887. Composed for voice and violin.

Panseron, A. Teacher of singing, composer; born Paris, Apr. 26, 1796; died there, Jul. 29, 1859. Wrote vocal studies.

Panzner, Karl. Conductor; born Teplitz, Boh., Mar. 2, 1866. Lives Düsseldorf, Ger.

Papini, Guido. Violinist; born Camagiore, Italy, Aug. 1, 1847; died London, Oct. 3, 1912.

Papperitz, Benjamin Robert. Organist, composer; born Pirna, Ger., Dec. 4, 1826; died Leipzig, Ger., Sept. 29, 1903. Composed for organ and choir.

Pâque (*Pahk*), **Desiré.** Pianist, teacher; born Liége, Bel., May 21, 1867. Composed symphonies, overtures, chamber music, the opera *Vaima,* etc. Lives Geneva, Switz.

Paradis, Maria Teresa von. Composer; born Vienna, May 15, 1759; died there, Feb. 1, 1824. Pianist and opera composer, although blind from her fifth year.

Paradisi (Paradies), **Pietro Domenico.** Composer; born Naples, Italy, 1710; died Venice, Italy, 1792.

Parepa-Rosa, Euphrosyne. Soprano; born Edinburgh, Scot., May 7, 1836; died London, Jan. 21, 1874. Her voice was remarkable for strength and sympathetic quality. Its compass was two and one-half octaves. She married Carl Rosa.

Parish-Alvars, Elias. Harpist, composer; born Teignmouth, Eng., Feb. 28, 1810; died Vienna, Jan. 25, 1849.

Parker. (1) **Horatio.** Composer; born Auburndale, Mass., Sept. 15, 1863; died Dec. 18, 1919. Studied under Chadwick, and afterward at Munich. In 1894 he became professor of music at Yale University. His works include the fine oratorio *Hora Novissima,* cantatas, choruses, orchestral music, anthems, songs. His opera *Mona,* on a poetic subject of early Britain, was produced in New York. (2) **James C. D.** Organist, teacher, composer; born Boston, Jun. 2, 1828; died Brookline, Mass., Nov. 27, 1916. Wrote several cantatas.

Parlow, Kathleen. Violinist; born Calgary, Alberta, 1890. Pupil of Auer. Distinguished virtuoso.

Parratt, Sir Walter. Organist, composer; born Huddersfield, Eng., Feb. 10, 1841. Chief professor of the organ at the Royal College of Music, London.

Parry. (1) **Sir Charles Hubert Hastings.** Composer; born Bournemouth, Eng., Feb. 27, 1848. His works include an overture, *Guillem de Cabestanh,* a piano concerto, the choral works *Judith, Scenes from "Prometheus Unbound," Blest Pair of Sirens,* etc.; also symphonies, chamber music, songs, and piano pieces. He has also made several important contributions to musical literature, *Evolution of the Art of Music,* etc. Became director of the Royal College of Music in 1894, and was knighted in 1898. Lives Worthing, Eng. (2) **Joseph.** Composer; born Merthyr-Tydvil, Wales, May 21, 1841. Son of a laborer. Won a distinguished place among musicians by his compositions, operas, cantatas, overtures, etc.

Parsons, Albert Ross. Teacher, pianist; born Sandusky, O., Sept. 16, 1847. Author of books on piano playing. Lives New York.

Pasch, Oskar. Organist, composer; born Frankfort, Ger., Mar. 28, 1844. Composed a symphony, etc. Lives Berlin.

Pascucci (*Pas-coot-chee*), **Giovanni.** Composer; born Rome, Feb. 28, 1841. Operetta composer. Lives Rome.

Pasdeloup (*Pah-de-loo*), **Jules Étienne.** Conductor; born Paris, Sept. 15, 1819; died Fontainebleau, France, Aug. 13, 1887.

Pasmore, Henry Bickford. Organist, composer, teacher; born Jackson, Wis., Jun. 27, 1857. Composed a march, overture, masses, songs, etc. Lives San Francisco, Cal.

Pasta, Giuditta. Soprano; born Saronno, Italy, Apr. 9, 1798; died Lake Como, Italy, Apr. 1, 1865.

Patey, Janet Whytock. Contralto; born London, May 1, 1842; died Sheffield, Eng., Feb. 28, 1894. Oratorio and concert singer.

Paton, Mary Anne. Soprano; born Edinburgh, Scot., Oct., 1802; died Chapelthorpe, Eng., Jul. 21, 1864. Appeared in the first productions of Weber's *Freischütz* and *Oberon*. Married Lord William Pitt Lenox, and afterward Joseph Wood, a tenor.

Patti (*Pah-tee*). (1) **Adelina.** Soprano; born Madrid, Spain, Feb. 10, 1843. Daughter of Salvatore Patti, an Italian tenor. When very young came to U. S. with her parents. Appeared in New York in *Lucia di Lammermoor* with great success, and from that time went on for many years steadily increasing her reputation. Lives Craig-y-Nos, Wales. (2) **Carlotta.** Soprano; born Florence, Italy, 1840; died Paris, June 27, 1889. Coloratura virtuoso.

Pattison, John Nelson. Composer, pianist; born Niagara Falls, N. Y., Oct. 22, 1845; died July, 1905. Composed *Niagara* symphony for orchestra and band, and many piano pieces.

Pauer (*Pow-er*). (1) **Ernst.** Pianist, teacher, writer; born Vienna, Dec. 21, 1826; died Jugenheim, May 9, 1905.

A pupil of Dirżka and W. A. Mozart, Jr., for piano, and of Lachner for composition. From 1852 resided in London. Edited the works of classical composers, wrote books on musical subjects, and composed operas, piano pieces, etc. (2) **Max.** Pianist; born London, Oct. 31, 1866. Director Stuttgart, Ger., Conservatory.

Paur (*Powr*), **Emil.** Conductor; born Czernowitz, Aus., Aug. 29, 1855. Lives Berlin.

Peace, Albert Lister. Organist; born Huddersfield, Eng., Jan. 26, 1844; died Mar. 14, 1912. City organist, Liverpool, Eng.

Pearce, Charles William. Organist, composer; born Salisbury, Eng., Dec. 5, 1856. Lives London.

Pearsall, Robert Lucas de. Composer; born Clifton, Eng., Mar. 14, 1795; died Lake Constance, Aug. 5, 1856. Wrote a number of well-known madrigals and part-songs.

Pease, Alfred H. Pianist, composer; born Cleveland, O., May 6, 1838; died St. Louis, Mo., Jul. 13, 1882. Wrote songs and piano pieces.

Pedrell, Felipe. Composer; born Tortosa, Spain, Feb. 19, 1841. Wrote a number of historical works. Spanish opera and orchestral composer. Royal Conservatory, Madrid.

Pedrotti, Carlo. Composer; born Verona, Italy, Nov. 12, 1817; died there, Oct. 16, 1893. Opera composer.

Pembaur. (1) **Joseph.** Composer; born Innsbruck, Aus., May 23, 1848. Song and orchestral composer. Lives Innsbruck. (2) **Joseph, Jr.** Pianist; born Innsbruck, Aus., Apr. 20, 1875. Lives Leipzig, Ger. (3) **Karl.** Organist, conductor; born Innsbruck, Aus., Aug. 24, 1876. Composed a mass. Lives Dresden, Ger.

Penfield, Smith Newell. Organist, teacher, composer; born, Oberlin, O., Apr. 4, 1837; died New York, Jan. 7, 1920. Composed a string quintet, piano pieces, songs.

Peppercorn, Gertrude. Pianist; born West Horsley, Eng., Dec. 1, 1878. Pupil of Matthay.

Pepusch, Johann Christoph. Organist, composer; born Berlin, 1667; died London, July 20, 1752.

Perabo, Ernst. Pianist, teacher; born Wiesbaden, Ger., Nov. 14, 1845. Lives Boston.

Perfall, Karl, Freiherr von. Composer; born Munich, Ger., Jan. 29, 1824; died there, Jan. 15, 1907. Opera composer.

Perger, Richard von. Composer; born Vienna, Jan. 10, 1854; died there, Jan. 11, 1911. Composed operas and chamber music.

Pergolesi (*Per-go-lay-zee*), **Giovanni Battista.** Composer; born Jesi, Italy, Jan. 3, 1710; died Pozzuoli, Italy, Mar. 16, 1836. A student of Naples Conservatory. Wrote operas and church music. His best work is a *Stabat Mater* completed a few days before his death.

Peri (*Pay-ree*), **Jacopo.** Composer, singer, lutenist; born Florence, Italy, Aug. 20, 1561; died there about 1630. Of noble birth. Composed *Dafne,* the first real opera, and *Euridice,* thereby furnishing models for a new style of stage composition.

Perkins. (1) **Charles C.** Author; born Boston, Mar. 1, 1823; died Windsor, Vt., 1886. First president of the Handel and Haydn Society, Boston. (2) **Henry Southwick.** Teacher, composer; born Stockbridge, Vt., Mar. 20, 1833; died Chicago, Jan. 20, 1914. Wrote sacred and secular choruses.

Perosi (*Pa-ro-zee*). (1) **Lorenzo.** Composer; born Tortona, Italy, Dec. 20, 1872. Composed many oratorios and the opera *Romeo and Juliet.* Director Sistine Chapel, Rome. (2) **Marziano.** Composer; born Italy, 1875. Composed the opera *Last Days of Pompeii.* Brother of (1).

Perry, Edward Baxter. Pianist; born Haverhill, Mass., Feb. 14, 1855. Specializes in lecture recitals. Blind.

Peschka-Leutner (*Loit-ner*), **Minna.** Soprano; born Vienna, Oct. 25, 1839; died Wiesbaden, Ger., Jan. 12, 1890. Eminent in opera and concert.

Pessard (*Pes-sar*), **Émile Louis.** Composer; born Paris, May 28, 1843. Composed operas, chamber music, songs. Lives St. Denis, France.

Peters (*Pay-ters*), **Guido.** Pianist, composer; born Graz, Aus., Nov. 29, 1866. Lives Vienna.

Petersilea (*Pay-ter-sil-e-a*), **Carlyle.** Pianist, teacher; born Boston, Jan. 18, 1844; died Tropico, Cal., Jun. 11, 1903.

Peterson-Berger (*Pay-ter-son Bair-ger*), **Wilhelm.** Composer, conductor; born Ullangar, Swed., Feb. 27, 1867. Composed operas, *Ran,* etc.

Petrucci (*Pe-troo-chee*), **of Fossombrone.** Invented printing music from movable type in Italy about 1500.

Petschnikov, Alexander. Violinist; born Jeletz, Rus., Feb. 8, 1873. Lives Munich, Ger.

Pfeiffer (*Pfay-fair*). (1) **Georges Jean.** Pianist; born Versailles, France, Dec. 12, 1835; died Paris, Feb. 14, 1908. Composed symphonies, chamber music, etc. **Pfeiffer** (*Pfy-fer*). (2) **Theodor.** Pianist, teacher; born Heidelberg, Ger., Oct. 20, 1853. Author of educational works.

Pfitzner, Hans. Composer; born Moscow, May 5, 1869. Opera composer, *Der arme Heinrich, Die Rose vom Liebesgarten,* etc. Lives Strassburg, Alsace.

Pfohl, Ferdinand. Writer, composer; born Elbogen, Boh., Oct. 12, 1863. Composed symphonic poems, etc., wrote opera guides. Lives Hamburg, Ger.

Phelps, Ellsworth C. Organist, composer; born Middletown, Conn., Aug. 11, 1827. Composed a *Hiawatha* symphony, the sacred opera *David,* piano pieces, songs, etc. Lives Brooklyn, N. Y.

Philidor (really Danican), **François.** Composer; born Dreux, France, Sept. 7, 1726; died London, Aug. 31, 1795. Composed many operas.

Philipp, Isidor. Pianist, teacher, composer; born Buda-Pesth, Hun., Sept. 2, 1863. Author of valuable technical studies for the piano. Paris Conservatory.

Phillips, Adelaide. Contralto; born Stratford-on-Avon, Eng., 1833; died Carlsbad, Ger., Oct. 3, 1882.

Piatti, Alfredo. 'Cellist; born Bergamo, Italy, Jan. 8, 1822; died near there, Jul. 19, 1901. Composed for 'cello.

Piccinni (*Pit-chee-nee*), **Niccolo.** Composer; born Bari, Italy, Jan. 16, 1728; died Passy, France, May 7, 1800. Gluck's rival in Paris. A composer of recognized talent, but less important on account of his operas, of which he wrote a great number, than by reason of the controversies in which he figured—especially that in which he was defeated by Gluck whose methods triumphed over those of his Italian rival.

Pierné (*Pyair-nay*), **Henri Constant Gabriel.** Composer; born Metz, Alsace, Aug. 16, 1863. Composed the oratorios *St. Francis of Assisi, The Children's Crusade,* etc. Lives Paris.

Pierson, Henry Hugo. Composer; born Oxford, Eng., Apr. 12, 1815; died Leipzig, Ger., Jan. 28, 1873. Settled in Germany. His principal work is the oratorio *Jerusalem,* produced at the Norwich, Eng., Festival of 1852.

Pinelli, Ettore. Violinist, conductor; born Rome, Oct. 18, 1843. Lives Rome.

Pinsuti, Ciro. Composer, teacher of singing; born Sinalunga, Italy, May 9, 1829; died Florence, Italy, Mar. 10, 1888. Lived in London many years, and wrote popular songs in the ballad style.

Pirani, Eugenio di. Pianist, composer; born Bologna, Italy, Sept. 18, 1852. Composed orchestral suites, an opera, chamber music, etc., showing German influence. Lives New York.

Pitt, Percy. Composer, conductor; born London, Jan. 4, 1870. Composed symphonic poems, incidental music, an *Oriental Rhapsody,* etc. Royal Opera, Convent Garden, London.

Pittrich, George Washington. Conductor, composer; born Dresden, Feb. 22, 1870. Composed operas and incidental music. Lives Berlin.

Piutti, Karl. Organist, composer; born Elgersburg, Ger., Apr. 30, 1846; died 1902. Composed organ works.

Pizzi (*Pit-see*), **Emilio.** Composer; born Verona, Italy, Feb. 2, 1862. Composed operas, *Gabriella*, etc. Lives Bergamo, Italy.

Plaidy (*Pli-dy*), **Louis.** Pianist, teacher; born Wermsdorf, Ger., Nov. 28, 1810; died Grimma, Ger., Mar. 3, 1874. Best known for his technical studies for the piano.

Planquette (*Plang-ket*), **Robert.** Composer; born Paris, Jul. 31, 1848; died there, Jan. 28, 1903. Wrote a number of comic operas.

Platania, Pietro. Composer; born Catania, Italy, 1828; died Naples, 1907. Composed symphonies, etc.

Pleyel (*Pli-el*), **Ignaz Joseph.** Composer born Ruppertsthal, near Vienna, Jun. 1, 1757; died Paris, Nov. 14, 1831. Wrote symphonies, chamber music, violin, studies, etc.

Podbertsky, Theodor. Composer; born Munich, Ger., Nov. 16, 1846; died there, Oct. 5, 1913. Composed choruses for men's voices, etc.

Poenitz (*Pay-nits*), **Franz.** Harpist, composer; born Bischofswerda, Ger., Aug. 17, 1850. Royal Opera, Berlin.

Pohlig, Karl. Conductor, composer; born Teplitz, Boh., Feb. 10, 1864. Lives Brunswick, Ger.

Poise (*Pwahs*), **Jean Ferdinand.** Composer; born Nimes, France, Jun. 3, 1828; died Paris, May 13, 1892.

Polacco, Giorgio. Conductor, composer; born Venice, Italy, Apr. 12, 1875. Metropolitan Opera Co., New York.

Poldini (*Pol-dee-nee*), **Eduard.** Composer; born Buda-Pesth, Hun., Jun. 13, 1869. Composed fairy plays, the opera *Vagabond and Princess*, and many attractive piano pieces.

Pole, William. Writer, theorist; born Birmingham, Eng., Apr. 22, 1814; died London, Dec. 3, 1900. Wrote valuable works of a scientific character.

Polko, Elise. Writer; born near Dresden, Ger., Jan. 13, 1822; died Munich, Ger., May 15, 1899.

Polleri (*Pol-lay-ree*), **Giovanni.** Organist, composer; teacher; born Genoa, Italy, 1855. Composed masses, piano pieces, etc. Genoa Conservatory.

Pollitzer Adolf. Violinist; born Pesth, Hun., 1832; died London, 1900.

Pomasanski, Ivan. Conductor, composer; born Kiev, Rus., Apr. 11, 1848. Composed an overture, songs, etc. Lives Petrograd.

Ponchielli (*Pon-ke-el-lee*), **Amilcare.** Composer; born near Cremona, Italy, Aug. 31, 1834; died Milan, Italy, Jan. 16, 1886. Operas, *La Gioconda*, etc.

Poniatowski (*Pon-ya-tof-ski*), **Prince J. M. F.** Tenor, composer; born Rome, Feb. 20, 1816; died London, Jul. 4, 1873. Composed several Italian operas, and songs in English.

Pontoglio (*Pon-tol-yo*), **Cipriano.** Composer; born Grumello del Piano, Italy, Dec. 25, 1831; died Milan, Italy, Feb. 23, 1892. Composed a number of successful operas.

Popoff, Ivan. Composer; born Ekaterinodar, Rus., 1859. Composed a symphony, symphonic poems, etc. Lives Stavropol, Rus.

Popper, David. 'Cellist; born Prague, Boh., Jun. 18, 1846; died Aug. 7, 1913. In 1868 became solo 'cellist at the Court Opera in Vienna. After 1873 made many concert tours. Composed for 'cello.

Porpora, Niccolo Antonio. Teacher, composer; born Naples, Italy, Aug. 19, 1686; died there, Feb., 1766. Eminent as teacher and conductor. Composed many operas.

Porter, Frank Addison. Pianist, teacher; born Dixmont, Me., Sept. 13, 1859. New England Conservatory, Boston.

Potter, Philip Cipriani. Pianist, composer; born London, Oct. 2, 1792; died there, Sept. 26, 1871. Became principal of the Royal Academy of Music in 1832.

Pottgiesser (*Pot-gee-ser*), **Karl.** Composer, writer; born Dortmund, Ger., Aug. 8, 1861. Opera and oratorio composer. Lives Munich, Ger.

Pougin (*Poo-zhan*), **Arthur.** Writer, violinist; born Châteauroux, France, Aug. 6, 1834. Wrote critical, biographical, and historical works. Lives Paris.

Powell. (1) **John.** Composer, pianist; born Richmond, Va., Sept. 6, 1882. Composed for orchestra, chamber music, piano. Lives Richmond. (2) **Maud.** Violinist; born Peru, Ill., Aug. 22, 1868; died Jan. 8, 1920. One of the foremost women violinists of her time. Married Godfrey Turner.

Praetorius, Michael. Writer; born Kreuzberg, Ger., Feb. 15, 1571; died Wolfenbüttel, Feb. 15, 1621. Wrote the *Syntagma Musicum.*

Präger (*Prayger*), **Ferdinand.** Teacher; born Leipzig, Ger., Jan. 22, 1815; died London, Sept. 1, 1891.

Pratt. (1) **Silas Gamaliel.** Pianist, composer; born Addison, Vt., Aug. 4, 1846; died Pittsburgh, Pa., Dec., 1916. Composed symphonies, cantatas, suites, etc., and the opera *Zenobia.* (2) **Waldo Selden.** Organist, writer; born Philadelphia, Nov. 10, 1857. American musical historian. Author of a *History of Music.* Hartford, Conn., Theological Seminary.

Prescott, Oliveria Louisa. Composer, writer; born London, Sept. 3, 1842. Lives London.

Pribik, Joseph. Conductor, composer; born Bohemia, 1853. Composed suites, etc. Lives Odessa, Russia.

Proch (*Prokh*), **Heinrich.** Teacher of singing, composer; born Böhmisch-Leipa, Boh., Jul. 22, 1809; died Vienna, Dec. 18, 1878. Composed effective songs.

Prochazka, Rudolf Freiherr von. Composer; born Prague, Boh., Feb. 23, 1864. Composed operas, songs, chamber music, etc. Lives Prague.

Proksch, Josef. Composer; born Reichenberg, Boh., 1794; died Prague, 1864.

Prout, Ebenezer. Composer, theorist; born Oundle, Eng., Mar. 1, 1835; died London, Dec. 5, 1909. Composed much

chamber music, an organ concerto, dramatic cantatas, etc., but best known by his books on harmony, orchestration, etc.

Prudent (*Proo-dong*), **Émile.** Pianist, composer; born Angoulême, France, Apr. 3, 1817; died Paris, May 13, 1863. Composed brilliant salon pieces.

Prume, François Hubert. Violinist, composer; born Stavelot, Bel., Jun. 3, 1816; died Liége, Bel., Jul. 14, 1849.

Puccini (*Poot-chee-ne*), **Giacomo.** Composer; born Lucca, Italy, Jun. 22, 1858. Has made many successes in Italian opera. His operas include *Le Villi, Edgar, Manon Lescaut, La Bohême, Tosca, Madama Butterfly,* and *The Girl of the Golden West.* Lives Torre del Lago, Italy.

Puchalski (*Pu-khal-ski*), **Vladimir.** Composer; born Minsk, Rus., Apr. 2, 1848. Orchestral composer. Kiev, Rus., Conservatory.

Puchat (*Poo-kat*), **Max.** Composer; born Breslau, Ger., Jan. 8, 1859. Composed symphonic poems. Breslau, Ger., Conservatory.

Pugnani (*Poon-ya-nee*), **Gaetano.** Violinist, composer; born Turin, Italy, Nov. 27, 1731; died there, Jun. 15, 1798. Pupil of Tartini. Wrote operas, violin pieces.

Pugni (*Poon-yee*), **Cesare.** Composer; born Milan, Italy, 1805; died Petrograd, Jan. 26, 1870. Ballet composer.

Pugno (*Poon-yo*), **Raoul.** Pianist, composer; born Montrouge, France, Jun. 23, 1852; died Moscow, Rus., Jan. 3, 1914.

Purcell, Henry. Organist, composer; born Westminster, Eng., 1658; died there, Nov. 21, 1695. One of a family of musicians. Educated in the Chapel Royal. Afterward copyist and organist of Westminster Abbey. Wrote anthems, etc., while still a choir-boy. Wrote the opera *Dido and Æneas,* the music of Dryden's *King Arthur,* the operas *Dioclesian, the Fairy Queen,* etc.; incidental music to a number of plays; songs, sonatas, odes, and church music.

Pyne. (1) **James Kendrick.** Tenor; born 1785; died 1857. (2) **John Kendrick.** Organist; born London, Aug. 21, 1810; died there, Mar. 2(4), 1893. Son of (1). (3) **James Kendrick.** Organist; born Bath, Eng., Feb. 5, 1852. Eminent recital organist. (4) **Louisa Fanny.** Soprano; born London, Aug. 27, 1832; died there, Mar. 20, 1904.

Q

Quadflieg, Gerhard. Organist; born near Aix, Ger., Sept. 27, 1854. Composed masses, motets, etc. Lives Elberfeld, Ger.

Quantz, Johann Joachim. Flutist, composer; born Oberscheden, Ger., Jan. 30, 1697; died Potsdam, Ger., Jul. 12, 1773. Teacher of Frederick the Great.

Quilter, Roger. Composer; born Brighton, Eng., Nov. 1, 1877. Composed an orchestral serenade and many poetic songs. Lives London.

R

Rabaud (*Rah-bo*), **Henri.** Conductor, composer; born Paris, Oct. 10, 1873. Contemporary French opera composer. Conductor Boston Symphony Orchestra, 1918.

Rachmaninoff, Sergei. Pianist, conductor, composer; born Novgorod, Rus., Apr. 2, 1873. As composer he has produced some impressive piano preludes—the one in C-sharp minor best known—also piano concertos and the very striking symphonic poem *The Isle of the Dead.* Lives New York.

Radecke, Albert Martin. Composer; born Dittmansdorf, Ger., Oct. 31, 1830; died Wernigerode, Ger., Jun., 1911. Composed symphonies, chamber music, etc.

Radeglia (*Ra-del-ya*), **Vittorio.** Composer; born Constantinople, 1863. Italian opera composer.

Radoux (*Rah-doo*). (1) **Jean Théodore.** Composer; born Liége, Bel., Nov. 9, 1835; died there, Mar. 20, 1911. Composed operas, etc. (2) **Charles.** Composer; born Liége, Bel., Jul. 30, 1877. Composed the opera *Oudette,* etc. Son of (1). Lives Liége.

Raff, Joseph Joachim. Composer; born Lachen, Ger., May 27, 1822; died Frankfort, Ger., Jun. 25, 1882. Was for some years a schoolmaster before devoting himself to music. Wrote five symphonies, chief among them the *Im Walde* and *Lenore,* operas, overtures, chamber music, songs, etc. His works often show great melodic beauty and harmonic richness.

Raif (*Rife*), **Oscar.** Pianist, teacher; born Zwolle, Hol., Jul. 31, 1847; died Berlin, Jul. 29, 1899. Eminent teacher. Composed a piano concerto.

Rameau, Jean Philippe. Theorist, composer; born Dijon, France, Sept. 25, 1683; died Paris, Sept. 12, 1764. An eminent theorist who did much for the science of modern harmony. He composed many operas and ballets.

Randegger, Alberto. Teacher of singing, composer; born Trieste, Italy, Apr. 13, 1832; died London, Dec. 17, 1911.

Randolph, Harold. Pianist, organist; born Richmond, Va., Oct. 31, 1861. Director Peabody Conservatory, Baltimore, Md.

Rappoldi, Edouard. Violinist, teacher; born Vienna, Feb. 21, 1839; died Dresden, Ger., May 16, 1903.

Rasse (*Rass*), **François.** Composer; born Helchin, Bel., 1873. Composed the opera *Deidamia,* etc. Lives Brussels, Bel.

Ratez, Émile. Conductor, composer; born Besançon, France, Jan. 5, 1851; died Lille, France, 1905. Composed operas, concertos, etc.

Rath (*Raht*), **Felix von.** Composer; born Cologne, Ger., Jun., 17, 1866; died Munich, Ger., Aug. 25, 1905. Composed a concerto and small piano pieces.

Rauchenecker (*Rouk-en-eck-er*), **Georg Wilhelm.** Violinist, composer; born Munich, Ger., Mar. 8, 1844; died Jul. 17, 1906. Composed operas (*Don Quixote*), symphonies, chamber music.

Ravel, Maurice. Pianist, composer; born Ciboure, France, Mar. 7, 1875. Composed *Scheherezade* overture, the suite *La Mere l'Oye,* etc., in modern radical style. Lives Paris.

Ravenscroft, Thomas. Composer; born London, 1593; died there, 1635.

Ravina (*Rah-vee-na*), **Jean Henri.** Pianist, composer; born Bordeaux, France, May 20, 1818; died Paris, Sept. 30, 1906. Wrote piano pieces of a refined musical character.

Raway, Erasme. Composer; born Liége, Bel., 1850. Composed operas, symphonic poems, etc. Lives Brussels, Bel.

Reber (*Ray-bair*), **Napoléon Henri.** Composer, theorist; born Mühlhausen, Alsace, Oct. 21, 1807; died Paris, Nov. 24, 1880. Composed symphonies, chamber music, operas, etc.

Rebicek (*Reb-i-chek*), **Josef.** Violinist, conductor, composer; born Prague, Boh., Feb. 7, 1844; died Berlin, Mar. 24, 1904. Conductor Berlin Philharmonic Orchestra.

Rebikoff, Vladimir. Composer; born Krasnojarsk, Sib., Jun. 1, 1866. Composed melodramas and other music in modern style.

Reed, William Henry. Conductor, violinist, teacher; born Frome, Eng., Jul. 29, 1877. Composed *Suite Venétienne.* Lives Croydon, Eng.

Reeves, John Sims. Tenor; born Woolwich, Eng., Sept. 26, 1818; died Worthing, Eng., Oct. 25, 1900. Established himself as a leading English vocalist, in opera, oratorio, and ballad. In 1896 he successfully toured South Africa.

Reger (*Ray-ger*), **Max.** Composer; born Brand, Ger., Mar. 19, 1873; died Jena, Ger., May 11, 1916. Composed many organ and orchestral works, the best being his orchestral *Variations and Fugue.* Thoroughly modern and somewhat complex and ascetic in style.

Rehberg (*Ray-bairg*), **Willi.** Pianist, composer; born Morges, Switz., Sept. 2, 1862. Hoch Conservatory, Frankfort, Ger.

Reicha, Anton Joseph. Theorist, composer; born Prague, Boh., Feb. 27, 1770; died Paris, May 28, 1836.

Reichardt (*Rike-hart*). (1) **Alexander.** Tenor, composer; born Packs, Hun., Apr. 17, 1825; died Boulogne, France, Mar. 14, 1855. (2) **Johann F.** Composer, writer; born Königsberg, Ger., Nov. 25, 1752; died near Halle, Ger., Jun. 27, 1814. (3) **Louise.** Composer, teacher of singing; born Berlin, 1778; died Hamburg, Ger., Nov. 17, 1826. Composed excellent songs.

Reichwein, Leopold. Conductor, composer; born Breslau, Ger., May 16, 1878. Composed operas and *Faustmusik.* Royal Opera House, Vienna.

Reinecke, Carl. Composer, conductor; born Altona, Ger., Jun. 23, 1824; died Leipzig, Ger., Mar. 10, 1910. In 1860 was appointed conductor at the Gewandhaus, Leipzig, and teacher at the Conservatory, afterward director.

Reinhold, Hugo. Composer; born Vienna, Mar. 3, 1854. Composed for orchestra, and many attractive piano pieces. Lives Vienna.

Reinken, Johann Adams. Organist, composer; born Wilshausen, Alsace, Apr. 27, 1623; died Hamburg, Ger., Nov. 24, 1722.

Reinthaler (*Rine-tahl-er*), **Carl Martin.** Composer, organist; born Erfurt, Ger., Oct. 13, 1822; died Bremen, Ger., Feb. 13, 1896.

Reisenauer (*Rys-en-ow-er*), **Alfred.** Pianist; born Königsberg, Ger., Nov. 1, 1863; died Libau, Rus., Oct. 31, 1907.

Reissiger, Karl Gottlieb. Composer; born near Wittenberg, Ger., Jan. 31, 1798; died Dresden, Ger., Nov. 7, 1859.

Reissmann, August. Writer, composer; born Frankenstein, Ger., Nov. 14, 1825; died Berlin, Dec. 1, 1903. Orchestral composer.

Reiter (*Ry-ter*), **Josef.** Composer; born Austrian Tyrol, Jan. 19, 1862. Composed symphonies, overtures, etc.

Rellstab, Heinrich F. L. Writer; born Berlin, Apr. 13, 1799; died there, Nov. 27, 1860.

Remenyi, Eduard. Violinist; born Miskolcz, Hun., Jul. 17, 1830; died San Francisco, Cal., May 15, 1898. One of the most noted artists of his time.

Renaud. (1) **Albert.** Composer; born Paris, 1855. Orchestral and opera composer. Lives Neuilly, France. (2) **Maurice.** Baritone; born Bordeaux, France, 1862. Eminent in opera, and Wagner's dramas in French.

Rendano, Alfonso. Composer; born Carolei, Italy, Apr. 5, 1853. Composed operas and piano pieces.

Reuss (*Royse*). (1) **Eduard.** Pianist; born New York, 1851; died Dresden, Ger., Feb. 18, 1911. Pupil of Liszt, and writer about his works. (2) **August.** Composer; born Liliendorf, Aus., Mar. 6, 1871. Composed songs, chamber music, an opera, and orchestral works, *Judith, Der Tor und der Tod,* etc.

Reyer (*Ray-er*), **Louis Étienne Ernest.** Composer; born Marseilles, France, Jan. 1, 1823; died Toulon, France, Jan. 15, 1909. His works include the operas *Salammbô,* etc.

Reznicek (*Resh-ni-chek*), **Emil Nikolaus von.** Composer; born Vienna, May 4, 1861. Composed operas, *Donna Diana, Till Eulenspiegel,* etc., overtures, symphonies, suites, and the radical symphonic poem, *Schlemihl;* also chamber music. Lives Berlin.

Rheinberger, Joseph G. Organist, composer; born Vaduz, Ger., Mar. 17, 1839; died Munich, Ger., Nov. 25, 1901. Eminent teacher, with many famous American pupils.

Ricci (*Rit-chie*). (1) **Luigi.** Composer; born Naples, Italy, Jun. 8, 1805; died Prague, Boh., Dec. 31, 1859. (2) **Federico.** Composer; born Naples, Italy, Oct. 22, 1809; died Conegliano, Italy, Dec. 10, 1877. Two brothers who composed operas, separately, and together; their best success was *Crispino e Comare.*

Richards, Brinley. Pianist, composer; born Camarthen, Wales, Nov. 13, 1817; died London, May 1, 1885. Composed brilliant salon music.

Richter. (1) **Ernst Friedrich Eduard.** Theorist, composer; born Gross Schönau, Ger., Oct. 24, 1808; died Leipzig, Ger., Apr. 9, 1879. After holding various other appointments was made cantor of the Thomasschule at Leipzig. Most widely known as a theorist. (2) **Hans.** Conductor; born Raab, Hun., Apr. 4, 1843; died Bayreuth, Ger., Dec. 5, 1916. Conducted the famous Richter Concerts in London, the Bayreuth Festivals, etc.

Rider-Kelsey, Corinne. Soprano; born Leroy, N. Y., 1882. Distinguished concert singer. Lives New York.

Riedel (*Ree-del*), **Fürchtegott Ernst August.** Conductor, composer; born Chemnitz, Ger., May 22, 1855. Cantata composer. Lives Plauen, Ger.

Riemann (*Ree-man*), **Hugo.** Writer, historian; born Grossmehlra, Ger., Jul. 18, 1849. Most prolific of German writers on music. Lives Leipzig, Ger.

Riemenschneider, Georg. Organist, conductor, composer; born Stralsund, Ger., Apr. 1, 1848. Orchestral composer. Lived in Breslau, Ger.

Ries (*Rees*), **Ferdinand.** Pianist, composer; born Bonn, Ger., Nov. 29, 1784; died Frankfort, Ger., Jan. 13, 1838. Pupil of Beethoven.

Riga (Ree-ga), François. Composer; born Liége, Bel., Jan. 21, 1831; died near Brussels, Bel., Jan. 18, 1892. Composed music for men's voices, and other choral works.

Righini (*Re-ghee-nee*), **Vincenzo.** Composer, conductor; born Bologna, Italy, Jan. 22, 1756; died there, Aug. 19, 1812. Wrote for the voice.

Rillé (*Ree-yay*), **Laurent de.** Composer; born Orléans, France, 1828. Chorus and operetta composer.

Rimbault, Edward Francis. Organist, writer; born London, Jun. 13, 1816; died there, Sept. 26, 1876.

Rimski-Korsakov, Nicolai Andreievitch. Composer; born Tikhvin, Rus., May 21, 1844; died Petrograd, Jun. 21, 1908. Leading recent Russian composer. Famous for his operas *The Czar's Betrothed, The Snow Maiden, May Night,* etc., and for his suite-symphonies *Antar, Scheherezade,* etc.

Rink (Rinck), **Johann C. H.** Organist, composer; born Elgersburg, Ger., Feb. 18, 1770; died Darmstadt, Ger., Aug. 7, 1846. Author of a famous book of instruction in organ-playing.

Riseley, George. Organist, conductor; born Bristol, Eng., Aug. 28, 1844(45). Conductor of orchestral concerts, and advocate of local orchestras. Organist Bristol Cathedral.

Risler, Eduard. Pianist; born Baden-Baden, Ger., Feb. 23, 1873. Distinguished Beethoven player. Paris Conservatory.

Ritter. (1) **Alexander.** Violinist; born Narva, Rus., Jun. 27, 1833; died Munich, Ger., Apr. 12, 1896. Composed operas and symphonic poems; influenced Richard Strauss toward modernism. (2) **Frederic Louis.** Tetacher; born Strassburg, Alsace, Jun. 22. 1834; died Antwerp, Bel., Jul. 22, 1891. Professor of Music, Vassar College. (3) **Théodore.** Pianist; born Paris, Apr. 5, 1841; died there, Apr. 6, 1886. Pupil of Liszt; composed brilliant salon music.

Rivé-King. See **King.**

Robyn, Alfred G. Organist, composer; born St. Louis, Mo., Jun. 29, 1860. Composed light operas, songs, etc. Lives Brooklyn, N. Y.

Rochlitz, Johann Friedrich. Writer; born Leipzig, Ger., Feb. 12, 1769; died there, Dec. 16, 1842.

Rockstro, William Smyth. Writer; born North Cheam, Eng., Jan. 5, 1823; died London, Jul. 2, 1895. Taught piano and singing and gave lectures. Historian; as authority on ecclesiastical music had few superiors.

Rode, Jacques Pierre Joseph. Violinist; born Bordeaux, France, Feb. 16, 1774; died near Damazon, France, Nov. 25, 1830. Known for his fine études for the violin.

Roeckel, Joseph Leopold. Composer; born London, Apr. 11, 1838; died 1908. Used pseudonym, Edward Dorn. Composed songs, piano pieces.

Roeder (*Ray-der*), **Martin.** Composer, teacher of singing; born Berlin, Apr. 7, 1851; died Cambridge, Mass., Jun. 10, 1895. Composed operas, *Vera,* etc., symphonic poems, smaller works, and songs.

Roentgen (*Rent-ghen*), **Julius.** Pianist, conductor, composer; born Leipzig, Ger., May 9, 1855. Composed a symphony, concertos, etc. Amsterdam, Hol., Conservatory.

Roesel (*Ray-sel*), **Rudolf.** Violinist; born Münchenbernsdorf, Ger., Aug. 23, 1859. Composed various concertos. Weimar, Ger., Conservatory.

Rogers. (1) **James Hotchkiss.** Organist, composer; born Fair Haven, Conn., Feb. 7, 1857. Composed cantatas, songs, organ and piano pieces. Lives Cleveland, O. (2) **Clara Kathleen.** Soprano, writer; born Cheltenham, Eng., Jan. 14, 1844. Author of books on the voice and singing. Lives Boston.

Romaniello, Luigi. Pianist; born Naples, 1860. Orchestral composer. Lives Buenos Ayres, Argen.

Romberg. (1) **Andreas.** Violinist, composer; born Vechta, Ger., Apr. 27, 1767; died Gotha, Ger., Nov. 10, 1821. Wrote operas, symphonies, etc., and won fame by his choral and solo works with orchestra. (2) **Bernhard.** 'Cellist; born Dincklage, Ger., Nov. 12, 1767; died Hamburg, Ger., Aug. 13, 1841. Composed 'cello pieces.

Ronconi, Giorgio. Baritone; born Milan, Italy, Aug. 6, 1810; died Madrid, Spain, Jan. 8, 1890. Eminent opera singer.

Root, George F. Composer, teacher; born Sheffield, Mass., 1820; died Bailey's Island, Me., Aug. 6, 1895. Best known for his American Civil War songs.

Ropartz, J. Guy. Composer, writer; born Guingamp, France, Jun. 15, 1864. Composed chamber and orchestral works.

Rore (*Ro-re*), **Cipriano de.** Composer; born Malines, Bel., 1516; died Parma, Italy, Sept., 1565. Wrote madrigals, motets, etc.

Rosa, Carl. Impresario; born Hamburg, Ger., Mar. 21, 1842; died Paris, Apr. 30, 1889. Appeared in public as violinist when eight years old. In 1867 married Euphrosyne Parepa, and organized the Carl Rosa Opera Company, which presented English versions of foreign operas.

Rosellen, Henri. Painist, composer; born Paris, Oct. 13, 1811; died there, Mar. 18(20), 1876. Composed salon music.

Rosenfeld, Leopold. Composer; born Copenhagen, Den., Jul. 21, 1850; died there, Jul. 19, 1909. Composed choral works, pieces for piano, violin and songs.

Rosenhain (*Ro-sen-hine*), **Jacob.** Pianist; born Mannheim, Ger., Dec. 2, 1813; died Baden-Baden, Ger., Mar. 21, 1894. Composed salon music.

Rosenthal (*Ro-sen-tahl*), **Moritz.** Pianist; born Lemberg, Aus., Dec. 18, 1862. Celebrated virtuoso.

Rossi. (1) **Carlo.** Pianist, composer; born Lemberg, Aus., Apr. 4, 1839. Composed a symphony. Lives Venice. (2) **Cesare.** Conductor, composer; born Naples, Italy, Dec. 31, 1842. Composed operas, *Nadeva,* etc.

Rossini (*Ros-see-nee*), **Gioachino Antonio.** Composer; born Pesaro, Italy, Feb. 29, 1792; died near Paris, Nov. 13, 1868. Wrote a great number of more or less successful operas. The production of *Tancredi* in 1813 marks the beginning of Rossini's European reputation. Between 1813 and 1829 he wrote a succession of brilliantly successful operas, finishing his career as an operatic composer in the latter year with *William Tell,* his best work. After 1829 the only composition he produced was his *Stabat Mater.*

Rotoli, Augusto. Composer, teacher of singing; born Rome, Jan. 7, 1847; died Boston, Nov. 26, 1904. Composed a mass, many successful songs.

Rouget de Lisle (*Roo-zhay du Leel*), **Claude Joseph.** Composer; born Lons-le-Saulnier, France, May 10, 1760; died Choisy-le-Roi, France, Jun. 26, 1836. An officer of engineers and composer of songs. Famous as the author of *The Marseillaise.*

Rousseau (*Roos-soh*). (1) **Jean Jacques.** Theorist, writer; born Geneva, Switz., June 28, 1712; died near Paris, Sept. 3, 1778. Composed operas, songs, etc. (2) **Samuel Alexandre.** Composer; born Neuve-Maison, France, Jun. 11, 1853; died Paris, Oct. 1, 1904. Composed operas, masses, psalms, etc.

Roussel (*Roos-sel*), **Albert.** Composer, teacher; born Turcoing, France, Apr. 5, 1869. Composed a symphony, etc. Schola Cantorum, Paris.

Rowbotham, John Frederick. Writer; born Edinburgh, Scot., Apr. 18, 1854. Author of musical histories and biographies.

Roze, Marie. Soprano; born Paris, Mar. 2, 1846. Made successful tours in Europe and America. Settled in England. In 1874 she married Julius Parkins, in 1877 Henry Mapleson. Lives Bezons, France.

Rozkosny, Joseph Richard. Pianist, composer; born Prague, Boh., Sept. 22, 1833. Composed operas, piano pieces, songs. Lives Prague.

Rôzycki, Ludomir von. Conductor, teacher, composer; born Warsaw, Pol., 1883. Composed operas, symphonic poems. Lives Lemberg, Aus.

Rubini (*Roo-bee-nee*), **Giovanni Battista.** Tenor; born Romano, Italy, Apr. 7, 1795; died there, Mar. 2, 1854. Celebrated opera singer.

Rubinstein. (1) **Anton.** Pianist, composer; born Wechwotynecz, Rus., Nov. 28, 1829; died Petrograd, Nov. 20, 1894. Made a number of highly successful concert tours, visiting the United States in 1872. Became Director of the Conservatory at Petrograd which he founded in 1862. As a pianist he can be considered as second only to Liszt. He

wrote symphonies, the *Ocean* and *Dramatic,* operas, chamber music, songs, and many piano pieces. (2) **Nikolai Gregorovitch.** Pianist; born Moscow, Rus., Jun. 2, 1835; died Paris, Mar. 23, 1881. Director of the Moscow Conservatory. An excellent artist, but, owing to his dislike to concert tours, little known outside of Russia.

Rückauf (*Rick-ouf*), **Anton.** Composer; born Prague, Boh., Mar. 13, 1855; died Schloss Alt-Erlaa, Aus., Sept. 19, 1903. Composed an opera, chamber works, etc.

Rudersdorff, Hermine. Soprano, teacher of singing; born Ivanovski, Rus., Dec. 12, 1822; died Boston, Feb. 26, 1882.

Rudnick, Wilhelm. Organist, composer; born Damerkow, Ger., Dec. 30, 1850. Composed oratorios and organ pieces.

Rudorff, Ernst F. Conductor, composer; born Berlin, Jan. 18, 1840. Composed for orchestra and piano.

Ruefer (*Reef-er*), **Philippe.** Pianist, composer; born Liége, Bel., Jun. 7, 1844. Orchestral composer. Lives Berlin.

Ruegger (*Ree-ger*), **Elsa.** 'Cellist; born Lucerne, Switz., Dec. 6, 1881. Successful concert tours in Europe and U. S. Married violinist Edmund Lichtenstein. Lives San Francisco.

Rueter (*Ree-ter*), **Hugo.** Composer, teacher of singing; born Hamburg, Ger., Sept. 7, 1859. Lives Wandsbek, Ger.

Ruffo (*Roof-fo*), **Titta.** Baritone; born Pisa, Italy, 1878. Phenomenally strong voice.

Ruggieri (*Rood-jya-ree*), **John Baptist.** Violin-maker; born Cremona, Italy, 1700; died about 1725.

Rummel (*Room-mel*). (1) **Franz.** Pianist; born London, Jan. 11, 1853; died Berlin, May 3, 1901. Toured America three times. (2) **Walter Morse.** Composer; born Berlin, Jul. 19, 1887. Composed piano pieces, chamber music, songs. Lives Paris. Son of (1).

Runciman, John. Writer; born England, 1866; died London, Apr. 11, 1916. English critic and writer on music.

Rung (*Roong*), **Frederik.** Composer; born Copenhagen, Den., 1854; died there, 1915. Opera and orchestral composer.

Russell. (1) **Ella.** Soprano; born Cleveland, O., Mar. 30, 1864. Lives London. (2) **Henry.** Baritone, composer; born Sheerness, Eng., Dec. 24, 1813; died London, Dec. 7, 1900. Composed *A Life on the Ocean Wave, Woodman, Spare that Tree, Old Sexton,* etc. (3) **Louis Arthur.** Writer, teacher; born Newark, N. J., Feb. 24, 1854. Author of educational works on piano playing and singing. Lives Newark.

Rust (*Roost*), **Friedrich Wilhelm.** Violinist, composer; born near Dessau, Ger., 1739; died there, 1796. Composed for the violin.

Ryan, Thomas. Clarinet-player; born Ireland, 1827; died New Bedford, Mass., Mar. 5, 1903.

Rybner (*Reeb-ner*), **Cornelius.** Pianist, composer; born Copenhagen, Den., Oct. 26, 1853. Composed chamber music, overture, symphonic poem, etc. Professor of Music, Columbia University, New York.

Ryder, Thomas P. Organist, composer; born Cohasset, Mass., Jun. 29, 1836; died Somerville, Mass., Dec. 2, 1887. Composed drawing-room pieces.

Ryelandt, Joseph. Composer; born Bruges, Bel., Apr. 7, 1870. Composed orchestral and chamber music.

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Saar (*Sahr*), **Louis Victor.** Composer, teacher; born Rotterdam, Hol., Dec. 10, 1868. Composed for orchestra, chamber music, voice. Cincinnati College of Music; later Chicago Musical College.

Sacchini (*Sak-kee-ne*), **Antonio Maria Gasparo.** Composer; born near Naples, Italy, Jul. 23, 1734; died Paris, Oct. 8, 1786.

Sachs (*Sakhs*), **Hans.** Poet, composer; born Nuremberg, Ger., Nov. 5, 1494; died there, Jan. 19, 1576. Most famous of the Meistersingers.

Sachsenhauser, Theodor. Composer; born Germany, Jul. 27, 1866; died Munich, Ger., Feb. 25, 1904. Composed orchestra, chamber music, piano pieces and songs.

Safonoff, Wassili. Pianist, conductor; born Istchery, Rus., Feb. 6, 1852; died Kislovodsk, Cancausus, Rus., Mar. 13, 1918. Director of Moscow Conservatory for a number of years preceding the European War of 1914-18.

Sahla, Richard. Violinist, conductor; born Graz, Aus., Sept. 17, 1855. Composed violin concertos, etc. Lives Bückeburg, Ger.

Sahlender, Émil. Conductor, composer; born Ibenhain, Ger., Mar. 12, 1864. Opera and orchestral composer. Lives Heidelberg, Ger.

Sainton (*San-tong*), **Prosper Philippe.** Violinst; born Toulouse, France, Jun. 5, 1813; died London, Oct. 17, 1890. Settled in England, and in 1845 was made professor of the violin at the Royal Academy of Music, London.

Sainton-Dolby, Charlotte Helen. Contralto; born London, May 17, 1821; died there, Feb. 18, 1885. Celebrated as singer and song composer.

Saint-Saëns (*San-Sah-ohs*), **Charles Camille.** Composer; born Paris, Oct. 9, 1835. Evinced promise of great musical talent at an early age, and rapidly acquired a reputation as a clever pianist and organist. Among his operas are: *Samson and Delilah, Étienne Marcel, Henry VIII, Ascanio,* etc. His other works include symphonies, orchestral suites, symphonic poems, concertos, chamber music. Since the death of Gounod Saint-Saëns ranks as the foremost of French musicians in the conservative school. Lives Paris.

Salaman, Charles. Pianist; born London, Mar. 3, 1814; died there, Jun. 23, 1901.

Saldoni, Don Baltazar. Composer, teacher of singing; born Barcelona, Sp., Jan. 4, 1807; died 1890. Composed zarzuelas.

Saléza (*Sa-lay-za*), **Luc Albert.** Tenor; born Bruges, Bel., Oct. 18, 1867; died Paris, Nov. 26, 1916.

Salieri (*Sal-ya'-ree*), **Antonio.** Composer; born Legnano, Italy, Aug. 19, 1750; died Vienna, May 7, 1825. Wrote operas, church music, chamber music, etc.

Salmon, Alvah Glover. Pianist, composer; born Southold, N. Y., Sept. 23, 1868; died Boston, Oct., 1916.

Salo (*Sah-lo*), **Gasparo da.** Violin-maker; born Brescia, Italy, 1542; died there, Apr. 14, 1609. Earliest of eminent Italian makers.

Salomon, Johann Peter. Violinist; born Bonn, Ger., Jan., 1745; died London, Nov. 25, 1815. It was Salomon who induced Haydn to visit England.

Salter. (1) **Sumner.** Organist; born Burlington, Ia., Jun. 24, 1856. Williams College, Williamstown, Mass. (2) **Mary Turner.** Composer; born Peoria, Ill., Mar. 15, 1856. Composed many acceptable songs. Wife of Sumner Salter.

Salvayre, Gervais Bernard Gaston. Composer; born Toulouse, France, Jun. 24, 1847. Opera composer. Lives Paris.

Samara, Spiro. Composer; born Corfu, Greece, Nov. 29, 1861. Opera composer, *Flora Mirabilis, La Martyre, Mlle. de Belle Isle,* etc. Lives Paris.

Samaroff, Olga. Pianist; born San Antonio, Tex., Aug. 8, 1881. Distinguished concert artist. Wife of Leopold Stokovski, conductor Philadelphia Orchestra.

Samazeuilh (*Sam-az-weeye*), **Gustave.** Composer; born Bordeaux, France, 1877. Composed for orchestra and chamber music.

Sammarco, Mario. Baritone; born Palermo, Italy, Dec. 13, 1873. Opera singer. Lives Milan, Italy.

Samuel, Adolphe Abraham. Composer; born Liége, Bel., Jul. 11, 1824; died Ghent, Bel., Sept. 11, 1898. Composed

operas, symphonies, a choral symphony, overtures, and smaller works.

Sanctis, Cesare de. Composer; born Albano, Italy, 1830. Composed masses, fugues, etc. Lives Rome.

Sanderson, Sibyl. Soprano; born Sacramento, Cal., Dec. 7, 1865; died Paris, May 16, 1903. Opera singer.

Sankey, Ira David. Composer, tenor; born Edinburgh, Pa., 1840; died Brooklyn, N. Y., 1908. Evangelist, long associated with D. L. Moody.

Santley, Charles. Baritone; born Liverpool, Eng., Feb. 28, 1834. Eminent in opera, oratorio, concert. Lives London.

Sapellnikoff, Wassily. Pianist, composer; born Odessa, Rus., Nov. 2, 1868. Composed chiefly for piano. Lives London.

Sarasate (*Sah-ra-sah-te*), **Pablo de.** Violinist, composer; born Pamplona, Spain, Mar. 10, 1844; died Biarritz, France, Sept. 20, 1908.

Sarti (*Sar-tee*), **Giuseppe.** Composer; born Faenza, Italy, Dec. 28, 1729; died Berlin, Jul. 28, 1802. Wrote thirty operas and much church music.

Satie, Erik. Composer; born Honfleur, France, May 17, 1866. Composed in the impressionistic style for orchestra. Lives Paris.

Satter, Gustav. Composer; born Vienna, Feb. 12, 1832. composed an opera, overtures, symphonies, and the tone-picture *Washington*.

Sauer (*Sour*), **Emil.** Pianist; born Hamburg, Ger., Oct. 8, 1862. Distinguished artist; pupil of Liszt. Lives Dresden, Ger.

Sauret (*So-ray*), **Émile.** Violinist; born Dun-le-Roi, France, May 22, 1852. Studied at the Paris Conservatory, also at Brussels, under De Bériot. One of the principal contemporary violin virtuosi. Lives London.

Savart (*Sav-ahr*), **Felix.** Scientist; born Mézieres, France, 1791; died Paris, 1841.

Sax, Antoine. Instrument-maker; born Dinant, France, Nov. 6, 1814; died Paris, Feb. 4, 1894. With his father inventor of saxhorns, saxophones, etc.

Sbriglia (*Sbril-ya*), **Giovanni.** Teacher of singing; born Naples, 1840; died Paris, Feb. 20, 1916. Prepared many famous singers for public work.

Scalchi (*Skahl-kee*), **Sofia.** Contralto; born Turin, Italy, Nov. 29, 1850. Celebrated for the remarkable quality of her lower tones.

Scaria (*Scah-ree-ah*), **Emil.** Bass; born Graz, Aus., Sept. 18, 1840; died Dresden, Ger., Jul. 22, 1886. Eminent in Wagner opera.

Scarlatti. (1) **Alessandro.** Composer; born Trapani, Italy, 1659; died Naples, Italy, Oct. 24, 1725. A pioneer in Italian opera. (2) **Domenico.** Harpsichordist, composer; born Naples, Italy, Oct. 26, 1685; died there, 1757. Developed principles of piano technic. Son of (1).

Schad, Joseph. Pianist, composer; born Steinach, Ger., Mar. 6, 1812; died Bordeaux, France, Jul. 4, 1879.

Schaefer. (1) **Alexander.** Conductor, composer; born Petrograd, Sept. 11, 1866. Composed operas, symphonies, suites, chamber music, etc. Lives Petrograd. (2) **Dirk.** Composer, teacher; born Rotterdam, Hol., 1873. Orchestral composer. Lives Amsterdam.

Schaliapin. See **Chaliapine.**

Scharfenberg, William. Editor, teacher; born Cassel, Ger., Feb. 22, 1819; died Quogue, L. I., N. Y., Aug. 8, 1895. Musical editor for G. Schirmer, New York.

Scharrer, August. Conductor, composer; born Strassburg, Alsace, Oct. 18, 1866. Composed symphony *Per Aspera ad Astra,* etc. Lives Nuremberg, Ger.

Scharwenka (*Shar-ven-ka*). (1) **Philipp.** Composer; born Samter, Ger., Feb. 16, 1847. Founder, with his brother Xaver, of the Scharwenka Conservatory, Berlin. Wrote piano pieces. Lives Berlin. (2) **Xaver.** Pianist, com-

poser; born Samter, Ger., Jan. 6, 1850. Toured Europe and America. In 1891 came to New York and established conservatory; returned to Germany in 1898. Lives Berlin.

Schaub (*Shoub*), **Hans.** Composer; born Frankfort, Ger., Sept. 22, 1880. Orchestral composer. Lives Berlin.

Scheel (*Shale*), **Fritz.** Conductor; born Lübeck, Ger., Nov. 7, 1852; died Philadelphia, Mar. 12, 1907. Conductor Philadelphia Orchestra.

Scheidt (*Shite*), **Samuel.** Organist, composer; born Halle, Ger., 1587; died there, Mar. 14, 1654. The most celebrated player of his time and founder of the new organ style.

Scheinpflug (*Shine-pfloog*), **Paul.** Conductor, composer; born Loschwitz, Ger., Sept. 10, 1875. Orchestral composer, *Spring* symphony, overture to a drama, etc. Lives Berlin.

Schelling, Ernest Henry. Pianist; born Belvidere, N. J., Jul. 26, 1876. Composed orchestral, chamber and smaller works. Lives Switzerland.

Schenk, Peter. Pianist, composer; born Petrograd, Feb. 23, 1870. Composed operas, *Actea,* etc., symphonies, symphonic poems, chamber works, etc. Lives Petrograd.

Schikaneder (*Shik-a-na-der*), **Emanuel.** Bass; born Ratisbon, Ger., 1751; died Vienna, Sept. 21, 1812. Friend of Mozart.

Schillings, Max. Composer; born Düren, Ger., Apr. 19, 1868. Composed operas, *Ingwelde, Der Pfeifertag, Moloch,* orchestral works, incidental music, songs with orchestra, and smaller pieces. Lives Stuttgart, Ger.

Schindler, Anton. Violinist; born Medl, Aus., 1796; died Bockenheim, Ger., Jan. 16, 1864. Biographer of Beethoven.

Schjelderup (*Skyel-der-oop*), **Gerhard.** Composer; born Christiania, Nor., Nov. 17, 1859. Composed music dramas, orchestral works, etc., in radical modern style. Lives Dresden, Ger.

Schlaeger (*Shlay-ger*), **Hans.** Conductor, composer; born Filskirchen, Aus., Dec. 5, 1820; died Salzburg, Aus., May 17, 1885. Opera and orchestral composer.

Schlesinger (*Shlay-sing-er*), **Sebastian B.** Composer; born Hamburg, Ger., Sept. 24, 1837; died Nice, France, Jan. 8, 1917. Composed songs and piano pieces.

Schloesser (*Shles-ser*), **Adolph.** Pianist, teacher; born Darmstadt, Ger., Jan. 1, 1830. Teacher in London.

Schmid, Joseph. Organist, composer; born Munich, Ger., Aug. 30, 1868. Lives Munich.

Schmidt. (1) **Gustav.** Conductor, composer; born Weimar, Ger., Sept. 1, 1816; died Darmstadt, Ger., Feb. 11, 1882. Opera composer. (2) **Friedrich.** Organist; born Hartefeld, Ger., Mar. 5, 1840. Composed masses, motets, etc. Lives Münster, Ger. (3) **Karl.** Writer, teacher; born Friedberg, Ger., Jul. 10, 1869. Writer on singing. Lives Friedberg. (4) **Aloys.** Pianist, teacher; born Erlenbach, Ger., Aug. 26, 1788; died Frankfort, Ger., Jul. 25, 1866. Wrote valuable piano technical exercises and études.

Schmitt, Florent. Composer; born Blamont, France, Sept. 28, 1870. Radical French orchestral composer, *Salomé*, etc. Lives Paris.

Schnecker, Peter August. Organist, composer; born Hesse-Darmstadt, Ger., Aug. 26, 1850; died New York, Oct. 3, 1903. Composed cantatas, organ works, songs, and violin pieces.

Schneider. (1) **Edward Faber.** Composer; born Omaha, Neb., 1872. Composed a music drama, an *Autumn* symphony, etc. (2) **Johann Christian Friedrich.** Composer; born Altwaltersdorf, Ger., Jan. 3, 1786; died Dessau, Ger., Nov. 23, 1853. Composed oratorios, cantatas, symphonies, etc. (3) **Johann Gottlob.** Organist, composer; born Altgersdorf, Ger., Oct. 28, 1789; died Dresden, Ger., Apr. 13, 1864. Organ virtuoso.

Schnyder von Wartensee. Composer, teacher; born Lucerne, Switz., Apr. 16, 1786; died Frankfort, Ger., Apr. 27, 1868. Eminent teacher.

Schoenberg (*Shain-berg*), **Arnold.** Composer; born Vienna, Sept. 13, 1874. Perhaps the most radical of modern composers. His *Gurrelieder,* with orchestra and voices, a large work but conservative. His piano pieces, however, and the *Five Orchestral Pieces* most advanced and unusual in style. Lives Berlin.

Schoenefeld (*Sha-ne-felt*), **Henry.** Pianist, composer; born Milwaukee, Wis., Oct. 4, 1857. Composed a *Rural* symphony, *In the Sunny South,* with negro tunes, etc. Lives Los Angeles, Cal.

Schoepf (*Shepf*), **Franz.** Composer; born Girlan, Tyrol, 1836. Composed church music, operas, and operettas. Lives Bozen, Aus.

Scholz, Bernhard E. Composer; born Mainz, Ger., Mar. 30, 1835. Composed operas, orchestral and piano pieces. Lives Florence, Italy.

Schradieck (*Shrah-deek*), **Henry.** Violinist, teacher; born Hamburg, Ger., Apr. 29, 1846; died Brooklyn, N. Y., Mar. 25, 1918.

Schreck, Gustav. Composer; born Zeulenroda, Ger., Sept. 8, 1849. Composed an oratorio, orchestral cantatas, and many vocal-instrumental works. Lives Leipzig, Ger.

Schreker, Franz. Composer; born Monaco, Italy, Mar. 23, 1878. Composed for orchestra and operatic stage. Lives Vienna.

Schroeder (*Shra-der*). (1) **Alwin.** 'Cellist; born Neuhaldensleben, Ger., Jun. 15, 1855. Lives Boston. (2) **Karl.** 'Cellist, composer; born Quedlinburg, Ger., Dec. 18, 1848. Composed for 'cello and for orchestra. Lives Berlin.

Schroeder-Devrient (*Shra-der Dev-ree-ong*), **Wilhelmine.** Soprano; born Hamburg, Ger., Dec. 6, 1804; died Coburg, Ger., Jan. 21, 1860. A great artist.

Schubert, Franz. Composer; born Vienna, Jan. 31, 1797; died there, Nov. 19, 1828. When eleven years old entered the Imperial Convict (free school) at Vienna as a choirboy, and also played the violin in the school orchestra. In 1813 he left the school and devoted himself to the study of music at home. Later he was for two years singing and piano master in the household of Count Esterhazy, and thereafter spent the remainder of his life principally in Vienna. One of the greatest and most fertile of composers. Wrote fifteen operas and operettas, five masses and other church music, nine symphonies, fifteen string quartets, besides other chamber music, piano pieces and songs. Perhaps the most lyrical of composers he lived almost wholly unappreciated and in considerable poverty.

Schuberth (*Shoo-bairt*), **Karl.** 'Cellist; born Würzburg, Ger., Feb. 25, 1811; died Zürich, Switz., Jul. 22, 1863. Composed for 'cello and chamber music.

Schuch (*Shookh*), **Ernst von.** Conductor; born Graz, Aus., Nov. 23, 1847; died Dresden, Ger., May 10, 1914. Distinguished conductor.

Schuchardt (*Shookh-art*), **Friedrich.** Composer; born Gotha, Ger., 1876. Composed opera, oratorio, church music.

Schuecker (*Schoo-eck-er*). (1) **Edmund.** Harpist; born Vienna, 1860. Chicago Orchestra. (2) **Heinrich.** Harpist; born Vienna, 1868; died Boston, Apr. 17, 1913. Boston Symphony Orchestra.

Schuett (*Sheet*), **Eduard.** Pianist, composer; born Petrograd, Oct. 22, 1856. Composed orchestral works, a piano concerto, chamber music, and very melodious piano pieces. Lives Vienna.

Schulhoff (*Shool-hof*), **Julius.** Pianist, composer; born Prague, Boh., Aug. 2, 1825; died Berlin, Mar. 13, 1898. Composed drawing-room piano pieces.

Schulz (*Shoolts*). (1) **Johann Abraham Peter.** Composer; born Lüneburg, Ger., Mar. 31, 1747; died Schwedt, Ger., Jun. 10, 1800. Developed the German Lied. (2) **Hein-**

rich. Composer, teacher; born Beuthen, Ger., June 19, 1838; died Dresden, Ger., Mar. 12, 1915. Composed symphonies, overtures, an opera, etc. (3) **Karl.** Pianist, composer; born Schwerin, Ger., Jan. 3, 1845; died Mannheim, Ger., May 24, 1913. Composed orchestral and sacred works.

Schumann. (1) **Robert Alexander.** Composer; born Zwickau, Ger., Jun. 8, 1810; died Endenich, Ger., Jul. 29, 1856. Originally a law student but interested himself solely in music, and soon adopted it as a profession. An injury to one of his fingers, the result of a mechanical device, obliged him to abandon the piano for composition, upon which he concentrated all his energy with magnificent results. Instituted the *Neue Zeitschrift für Musik* in 1834. In 1844 went to Dresden as conductor of the Choral Union, and in 1850 removed to Düsseldorf. Here a long-standing affection of the brain became rapidly worse and in 1854 Schumann had to be placed in an asylum where he died. Schumann wrote choral works, *Paradise and the Peri, Pilgrimage of the Rose, Faust,* and the opera *Genoveva,* symphonies, chamber music, piano compositions, and a large number of vocal works, all marked by great depth and sincerity of design and a wonderful grasp of a wide range of expression and sentiment. (2) **Clara.** Pianist; born Leipzig, Ger., Sept. 13, 1819; died Frankfort, Ger., May 20, 1896. A pupil of her father, Friedrich Wieck. Made a tour as a piano virtuoso in her eleventh year. Later was the first to introduce Chopin's music to the German public. In 1840 married Robert Schumann. (3) **Georg Alfred.** Composer; born Königstein, Ger., Oct. 25, 1866. Composed the oratorio *Ruth* and similar works, a symphony, a suite, overtures, etc., all earnest but sometimes heavy in style. Royal Academy of Music, Berlin.

Schumann-Heink, Ernestine. Contralto; born near Prague, Boh., Jun. 15, 1861. Eminent in opera and concert. Lives Los Angeles.

Schuppanzigh, Ignaz. Violinist; born Vienna, 1776; died there, Mar. 2, 1830.

Schurig (*Shoo-rig*), **Volkmar.** Organist, composer; born Aur, Ger., Mar. 24, 1822; died Dresden, Ger., 1899. Composed organ works, songs, children's songs, etc.

Schuster (*Shoos-ter*), **Bernard.** Conductor, composer; born Berlin, Mar. 26, 1870. Composed a symphony, choral works, an opera, songs, etc.; publishes and edits *Die Musik*, Berlin.

Schütz (*Sheets*), **Heinrich.** Composer; born Köstritz, Ger., Oct. 8, 1585; died Dresden, Ger., Nov. 6, 1672.

Schwalm (*Shvalm*), **Robert.** Conductor, composer; born Erfurt, Ger., Dec. 6, 1845. Composed male choruses, an opera, an oratorio, chamber music, etc. Lives Königsberg, Ger.

Schytte (*Shee-teh*), **Ludwig.** Composer; born Aarhut, Den., Apr. 28, 1848; died Berlin, Nov. 10, 1909. Composed excellent piano pieces and études.

Scontrino (*Scon-tree-no*), **Antonio.** Double-bass player, composer; born Trapani, Italy, May 17, 1850. Orchestral and opera composer. Royal Institute of Music, Florence, Italy.

Scott, Cyril Meir. Composer; born Oxton, Eng., Sept. 27, 1879. Composed a symphony, three overtures, chamber works, songs, piano pieces, etc. His style of blended and blurred harmonies is very interesting, his works being among the very best of the modern school. Lives London.

Scotti, Antonio. Baritone; born Naples, Italy, Jan. 25, 1866. Metropolitan Opera Company, New York.

Scriabin (*Skryah-been*), **Alexander.** Pianist, composer; born Moscow, Rus., Jan. 10, 1872; died Petrograd, Apr. 14, 1915. Composed symphonies, the orchestral *Poème de l'exstase*, *Prométheus*, etc., piano concertos, and many piano works. His style is novel, and the harmonies of *Prométheus* very radical.

Sebor (*Say-bor*), **Karl.** Composer; born Brandeis, Ger., Aug. 13, 1843; died Prague, Boh., May 17, 1903. Opera and chamber music composer.

Sechter (*Sekh-ter*), **Simon.** Organist, theorist; born Friedberg, Boh., Oct. 11, 1788; died Vienna, Sept. 10, 1867. Composed organ and church music; distinguished teacher of musical theory.

Seeboeck (*Say-beck*), **William C. E.** Pianist, composer; born Vienna, 1860; died Chicago, 1907. Opera and song composer.

Seeling (*Say-ling*), **Hans.** Pianist, composer; born Prague, Boh., 1828; died there, May 26, 1862. Composed salon piano music.

Seguin. (1) **Arthur Edward Shelden.** Bass; born London, Apr. 7, 1809; died New York, Dec. 9, 1852. (2) **Ann Childe.** Soprano; born London, 1814, died New York, Aug., 1888. Wife of (1). (3) **William Henry.** Bass; born London, 1814; died Dec. 28, 1850. Brother of (1).

Seidl (*Sy-dle*), **Anton.** Conductor; born Pesth, Hun., May 7, 1850; died New York, Mar. 28, 1898. Conductor Metropolitan Opera Co., New York.

Seiss (*Syse*), **Isidor.** Pianist, composer; born Dresden, Ger., Dec. 23, 1840; died Cologne, Ger., Sept. 25, 1905. Orchestral and piano composer.

Sekles, Bernhard. Composer; born Frankfort, Ger., Jun. 20, 1872. Composed the symphonic poem *The Gardens of Semiramis,* and many smaller works. Lives Frankfort.

Selmer, Johann. Composer, conductor; born Christiania, Nor., Jan. 20, 1844; died Venice, Italy, Jul. 22, 1910. Orchestral and choral composer.

Sembrich, Marcella. Soprano; born Wisniewczyk, Aus., Feb. 15, 1858. Distinguished in opera and concert. Lives New York.

Semet (*Seh-may*), **Théophile.** Composer; born Lille, France, Sept. 6, 1824; died Corbeil, France, Apr. 15, 1888. Opera composer.

Senkrah (really Harkness), **Alma Loretta.** Violinist; born Williamson, N. Y., Jun. 16, 1864; died Weimar, Ger., Sept., 1900.

Serov, Alexander. Composer; born Petrograd, Jan. 23, 1820; died there, Feb. 1, 1871. Composed the operas *Judith, Rogneda, The Enemy's Power,* and youthful works.

Serrao (*Ser-rah'-o*). (1) **Paolo.** Composer; born Filadelfia, Italy, 1830; died Naples, Mar., 1907. Composed operas. Martucci and Giordano were his pupils. (2) **Emilio.** Pianist, composer; born Vittoria, Spain, Mar. 13, 1850. Spanish opera composer.

Servais (*Ser-vay*). (1) **Adrien François.** 'Cellist, composer; born Hal, Bel., Jun. 6, 1807; died there, Nov. 26, 1877. Wrote brilliant pieces for the 'cello. (2) **Joseph.** 'Cellist, teacher; born Hal, Bel., Nov. 23, 1850; died there, Aug. 29, 1885. Son of (1).

Sevcik (*Sef-chik*), **Ottokar.** Violinist, teacher; born Horazdowitz, Boh., Mar. 22, 1852. Composed valuable technical system; eminent as teacher.

Severac, Déodat de. Composer; born St. Felix de Caraman, France, Jul. 20, 1873. Composed the music drama *Le Coeur du Moulin,* the symphonic poem *Nymphs at Twilight,* etc. Lives Paris.

Seyfardt (*Sy-fardt*), **Ernst Hermann.** Composer; born Crefeld, Ger., May 6, 1858. Composed a symphony, chamber works, choral works, songs, etc. Lives Stuttgart, Ger.

Seyfried (*Sy-freed*), **J. X. Ritter von.** Composer; born Vienna, Aug. 15, 1776; died there, Aug. 27, 1841.

Sgambati, Giovanni. Pianist, composer; born Rome, May 18, 1843; died there, Dec. 15, 1914. His works include chamber and pianoforte music, symphonies, etc.

Shakespeare, William. Teacher of singing, composer; born Croydon, Eng., Jun. 16, 1849. Author of a valuable textbook for singers. Eminent as teacher in London.

Shelley, Harry Rowe. Organist, composer; born New Haven, Conn., Jun. 8, 1858. Composed cantatas, an opera, songs, organ music, etc. Lives New York.

Shepard. (1) **Thomas Griffin.** Organist, composer; born Madison, Conn., Apr. 23, 1848; died Brooklyn, N. Y.

1905. Composed cantatas, anthems, etc. (2) **Frank Hartson.** Organist, theorist; born Bethel, Conn., Sept. 20, 1863; died Orange, N. J., Feb. 25, 1913. Author of harmony text-books.

Shepherd, Arthur. Teacher, composer; born Paris, Idaho, Feb. 19, 1880. Composed an *Overture Joyeuse,* a cantata, songs, an admirable piano sonata, etc. New England Consevatory, Boston.

Sherwood, William H. Pianist, teacher; born Lyons, N. Y., Jan. 31, 1854; died Chicago, Jan. 7, 1911. Pupil of Liszt; distinguished concert artist.

Shield, William. Composer; born Wickham, Eng., Mar. 5, 1748; died London, Jan. 25, 1829. Composed the music of a number of of ballad operas once highly popular.

Sibelius (*See-bay-lee-ous*), **Jean.** Composer; born Tavastehus, Fin., Dec. 8, 1865. His best works are his four symphonies, the orchestral legends on *Kalevala* subjects, the suites *Carelia,* and *King Christian IV.* Lives Helsingfors, Fin.

Siboni, Ernst Anton. Pianist, composer; born Copenhagen, Den., Aug. 26, 1828; died there, Feb. 22, 1892. Orchestral composer.

Sicard (*See-car*), **Michael.** Violinist, conductor; born Odessa, Rus., 1868. Composed for orchestra and chamber music.

Sick, Theodor Bernhard. Composer; born Copenhagen, Den., Nov. 7, 1827. Composed much chamber music.

Sieber, Ferdinand. Teacher of singing, composer; born Vienna, Dec. 5, 1822; died Berlin, Feb. 19, 1895. Wrote excellent studies for voice training.

Sieveking (*See'-ve-king*), **Martinus.** Pianist; born Amsterdam, Hol., Mar. 24, 1867. Artist of distinction. Lives New York.

Silas (*See-las*), **Eduard.** Pianist, composer; born Amsterdam, Hol., Aug. 22, 1827; died London, Feb. 8, 1909. Composed orchestral works, a piano concerto, an oratorio, and many piano pieces.

Silbermann, Gottfried. Piano-maker; born Kleinbobritzsch, Ger., 1683; died Aug. 4, 1753. One of the earliest German makers.

Silcher, Friedrich. Composer; born Schnaith, Ger., Jun. 27, 1789; died Tübingen, Ger., Aug. 26, 1860.

Siloti, Alexander. Pianist, conductor; born Kharkov, Rus., Oct. 10, 1863. Distinguished virtuoso and teacher. Lives Petrograd.

Silver (*Seel-vair*), **Charles.** Composer; born Paris, Feb. 16, 1868. Opera composer, *Le Clos,* etc. Lives Paris.

Simon (*See-mon*), **Anton.** Composer; born France, 1851. Composed operas, ballets, orchestral and chamber works.

Simonetti, Achille. Violinist, composer; born Turin, Italy, Jun. 12, 1859. Composed graceful piano pieces.

Sinding, Christian. Composer; born Kongsberg, Nor., Jan. 11, 1856. Composed orchestral works, *Episodes Chevaleresques,* etc., an opera, *The Holy Mountain,* and many attractive piano pieces.

Singelée (*Sanj-lay*), **Jean Baptiste.** Violinist, composer; born Brussels, Bel., Sept. 25, 1812; died Ostend, Bel., Sept. 29, 1875. Composed melodious violin pieces.

Singer, Otto. Violinist; born Dresden, Ger., Sept. 14, 1863. Transcribed orchestral works for piano, four hands.

Sinigaglia (*Sin-i-gal-ya*), **Leone.** Composer; born Turin, Italy, Aug. 14, 1868. Composed orchestral works, violin *Romance,* overture *Le Baruffe Chiozotte,* chamber music, etc. Lives Turin.

Sitt, Hans. Violinist, conductor; born Prague, Boh., Sept. 21, 1850. Composed for orchestra, chamber music, songs, etc. Lives Leipzig, Ger.

Sivori (*See-vo'-ree*), **Ernesto Camillo.** Violinist; born Genoa, Italy, Oct. 25, 1815; died there, Feb. 18, 1894. A pupil of Paganini.

Sjögren (*Shya-gren'*), **Johann Gustav Emil.** Organist, composer; born Stockholm, Swed., Jun. 16, 1853. Composed a

cantata, orchestral ballads, chamber works, songs, *Der Vogt von Tenneberg,* etc., and piano pieces, *Erotikon, Novellette, Auf der Wanderschaft,* etc. Lives Stockholm.

Skroup (*Skroop*), **Frantisek.** Composer; born Vosicz, Boh., Jun. 3, 1801; died Rotterdam, Hol., Feb. 7, 1862. Pioneer in composing Bohemian national operas.

Skuhersky, Franz Zdenko. Composer, theorist; born Opocno, Boh., Jul. 31, 1830; died Budweis, Aug. 19, 1892. Opera composer.

Slivinski, Joseph von. Pianist; born Warsaw, Pol., Dec. 15, 1865. Pupil of Leschetizky and Rubinstein.

Sloper, Lindsay. Pianist, composer; born London, Jun. 14, 1826; died there, Jul. 3, 1887. Composed piano pieces, studies, songs.

Smareglia (*Smah-rel-ya*), **Antonio.** Composer; born Pola, Aus., May 5, 1854. Opera composer.

Smart. (1) **Sir George Thomas.** Composer, conductor; born London, May 10, 1776; died there, Feb. 23, 1867. (2) **Henry.** Organist, composer; born London, Oct 26, 1813; died there, Jul. 6, 1879. Composed organ music. Brother of (1).

Smetana (*Sme'tah-nah*), **Friedrich.** Composer; born Leitomischl, Boh., Mar. 2, 1824; died Prague, Boh., May 12, 1884. Wrote a number of orchestral works, strongly reflecting the national suirit of the Bohemians; also operas, *Die Brandenburger in Böhmen, Dalibor, Der Kuss,* and *Die verkaufte Braut.*

Smith. (1) **Alice Mary** (Mrs. Meadows-White). Composer; born London, May 19, 1839; died there, Dec. 4, 1884. Composed a symphony, overtures, chamber music, vocal works, etc. (2) **Edward Sydney.** Composer, pianist; born Dorchester, Eng., Jul. 14, 1839; died London, Mar. 3, 1889. Composed brilliant piano music. (3) **Gerrit.** Organist; born Hagerstown, Md., Dec. 11, 1859; died New York, July 21, 1912. Composed the cantata *David,* also songs and piano pieces. (4) **Wilson George.**

Composer; born Elyria, O., Aug. 19, 1855. Composed piano and vocal music. Lives Cleveland, O. (5) **David Stanley.** Composer; born Toledo, O., July 6, 1877. Composed a symphony, the symphonic poem *Darkness and Light,* an overture, a cantata, etc. Yale University.

Smulders (*Smool-ders*), **Karl Anton.** Composer, teacher; born Maestricht, Hol., May 8, 1863. Composed a piano concerto. Liége Conservatory.

Smyth, Ethel. Composer; born London, Apr. 23, 1858. Composed a mass, an overture, chamber music, and the operas *Fantasio, The Forest,* and *The Wreckers.* Lives Woking, Eng.

Södermann (*Say-der-man*), **August Johan.** Composer; born Stockholm, Swed., Jul. 17, 1832; died there, Feb. 10, 1876.

Sokalski. (1) **Peter.** Writer, composer; born Kharkov, Rus., Sept. 26, 1832; died Odessa, Rus., Mar., 1887. Composed operas, *Mazeppa,* etc., wrote on Russian folk-music. (2) **Vladimir.** Composer; born Heidelberg, Ger., Apr. 6, 1863. Composed for orchestra, chamber music, etc. Lives Kharkov, Rus.

Sokolov (*Sok-o-loff*), **Nikolai.** Composer; born Petrograd, May 26, 1859. Composed chamber works, a ballet, music to *The Winter's Tale,* etc. Petrograd Conservatory.

Solomon, Edward. Composer; born London, 1853; died there, 1895. Light opera composer.

Soloviev (*So-lo'vyef*), **Nicolai.** Composer, teacher; born Petrosadovsk, Rus., May 9, 1846. Opera and orchestral composer. Lives Petrograd.

Soltys, Miecyslav. Composer, teacher; born Lemberg, Aus., Feb. 7, 1863. Composed Polish operas. Lives Lemberg.

Somborn, Theodor Karl. Composer, teacher; born Barmen, Ger., Nov. 16, 1851. Composed operas. Lives Munich, Ger.

Somervell, Arthur. Composer; born Windermere, Eng., Jun. 5, 1863. Composed orchestral works, effective cantatas, songs, etc. Lives London.

Sommer, Hans. Composer; born Brunswick, Ger., Jul. 20, 1837. Composed operas *Lorelei, St. Foix, Der Meerman, Der Waldschratt,* etc., and songs. Lives Brunswick.

Sonneck, Oscar George. Writer; born Jersey City, N. J., Oct. 6, 1873. Librarian Music Section, Library of Congress, for a number of years. Lives New York.

Sonnleithner (*Son-light-ner*), **Christoph.** Composer; born Szegedin, Hun., May 28, 1734; died Vienna, Dec. 25, 1786.

Sontag, Henriette. Soprano; born Coblenz, Ger., Jan. 3, 1806; died Mexico, Jun. 17, 1854.

Sormann, Alfred Richard Gotthelf. Composer, pianist; born Danzig, Ger., May 16, 1861. Stern Conservatory, Berlin.

Sousa, John Philip. Composer; born Washington, D. C., Nov. 6, 1854. American bandmaster and composer of popular marches. Lives New York.

Spagnoletti (*Span-yo-let-tee*), **P.** Violinist; born Cremona, Italy, 1768; died London, Sept. 23, 1834.

Spalding. (1) **Albert.** Violinist; born Chicago, Aug. 15, 1888. Distinguished virtuoso. (2) **Walter Raymond.** Organist, teacher; born Northampton, Mass., May 22, 1865. Professor of Music, Harvard University.

Spangenberg, Heinrich. Composer; born Darmstadt, Ger., May, 1861. Organ and opera composer.

Spanuth (*Spahn-oot*), **August.** Composer, writer; born Hanover, Ger., Mar. 15, 1857. Composed songs and piano works; edits *The Signale,* Berlin.

Speidel (*Spy-del*), **Wilhelm.** Pianist; born Ulm, Ger., Sept. 3, 1826; died Stuttgart, Ger., Oct. 13, 1899.

Spengel, Julius Heinrich. Organist, composer; born Hamburg, Ger., Jun. 12, 1853. Composed a symphony, etc. Lives Hamburg.

Spicker, Max. Conductor, teacher; born Königsberg, Ger., Aug. 16, 1858; died New York, Oct. 15, 1912,

Spiering, Theodore. Violinist, teacher, conductor; born St. Louis, Mo., Sept. 5, 1871. Composed studies for the violin. Lives New York.

Spindler, Fritz. Pianist, composer; born Würzbach, Ger., Nov. 24, 1817; died near Dresden, Ger., Dec. 26, 1906. Composed brilliant piano music.

Spinelli, Nicolo. Composer; born Turin, Italy, Jul. 29, 1865; died Rome, Oct. 18, 1909. Composed operas *A Basso Porto,* etc.

Spitta (*Shpitta*), **Julius August Philipp.** Historian; born Wechold, Ger., Dec. 27, 1841; died Berlin, April 13, 1894. Best known for his biography of J. S. Bach.

Spofforth, Reginald. Composer; born Southwell, Eng., 1770; died London, Jun. 6, 1864. Famous for his masterly glees.

Spohr, Louis. Violinist, composer, conductor; born Brunswick, Ger., Apr. 5, 1784; died Kassel, Ger., Nov. 22, 1859. Made many concert tours, and soon became recognized as the first of living violinists. After holding various other appointments was made court capellmeister at Kassel in 1822. Here he wrote his best works, the opera *Jessonda,* and the oratorio *The Last Judgment.* Spohr wrote 8 operas, 5 oratorios, 9 symphonies, 43 quartets, 5 quintets, 5 double quartets, also the famous duets for two violins, violin concertos, many songs, etc. As a composer his work is lyrical, refined, and delicate. Musical art is mostly deeply indebted to him as the virtual founder of the modern school of violin playing.

Spontini (*Spon-tee-nee*), **Gasparo Luigi Pacifico.** Composer; born Majolati, Italy, Nov. 14, 1774; died there, Jan. 24, 1851. Studied at Naples. Wrote operas of a grandly spectacular kind, modeled after those of Gluck. His best works are *La Vestale* and *Ferdinand Cortez.* Was for some time general music director at Berlin.

Sporck, Georges. Composer; born Paris, Apr. 9, 1870. Composed several symphonic poems, etc.

Stainer, Sir John. Organist, composer; born London, Jun. 6, 1840; died Verona, Italy, Mar. 31, 1901. In 1888 he was knighted, and in the following year became professor of music at Oxford University. He wrote the sacred cantatas *The Daughter of Jairus,* and *St. Mary Magdalen,* anthems, etc., and numerous theoretical text-books and treatises.

Stamaty (*Sta-mah-tee*), **Camille Marie.** Pianist, composer; born Rome, Mar. 23, 1811; died Paris, Mar. 19, 1870. Wrote excellent technical studies.

Stamitz, Johann Wenzel Anton. Violinist; born Deutschbrod, Boh., Jun. 19, 1717; died Mannheim, Ger., Mar. 27, 1757. Composed symphonies and chamber works; a pioneer in reforming the old instrumental style and using what became the classical orchestra.

Stamm, Thomas Oswald. Teacher, composer; born Uthleben, Ger., Apr. 17, 1868. Lives Weissenfels, Ger.

Stanford, Sir Charles Villiers. Composer; born Dublin, Ire., Sept. 30, 1852. Studied music under Sir Robert Stewart, and Michael Quarry, at Dublin, under Reinecke at Leipzig, and Kiel at Berlin. Was appointed organist of Trinity College, Cambridge, Eng., and conductor of Cambridge University Musical Society in 1872. In 1883 he was appointed professor of composition and conductor of the orchestral class at the Royal College of Music, London. Among his works are two operas, *The Veiled Prophet,* and *Savonarola,* symphonies, cantatas, *Battle of the Baltic,* and *The Revenge,* chamber music songs, etc. Lives London.

Stanley, Albert Augustus. Organist, composer, conductor; born Manville, R. I., May 25, 1851. Composed symphony, *The Soul's Awakening,* symphonic poem *Atis,* etc. Professor of music, University of Michigan.

Stark. (1) **Ludwig.** Pianist, teacher; born Munich, Ger., Jun. 19, 1831; died Stuttgart, Ger., Mar. 22, 1884. Joint author Lebert and Stark *Method.* (2) **Robert.** Clarinet-

ist, composer; born Klingenthal, Ger., Sept. 19, 1847. Composed for clarinet and other wood-wind. Würzburg Conservatory.

Stasny. (1) **Ludwig.** Composer; born Prague, Boh., Feb. 26, 1823; died Frankfort, Ger., Oct. 30, 1883. Opera Composer. (2) **Carl Richard.** Pianist, teacher; born Mainz, Ger., Mar. 16, 1855. New England Conservatory, Boston.

Statkovski, Roman. Composer; born near Kalisch, Pol., Jan. 5, 1860. Composed orchestral and chamber music. Lives Warsaw, Pol.

Staudigl. (1) **Joseph.** Bass; born Mollersdorf, Aus., Apr. 14, 1807; died near Vienna, Mar. 28, 1861. (2) **Joseph, Jr.** Baritone; born Vienna, Mar. 18, 1854.

Stavenhagen, Bernhard. Pianist, conductor; born Greiz, Ger., Nov. 25, 1862; died Geneva, Switz., Dec. 26, 1914. Composed concertos, etc.

Stcherbatchev (*Schair-bah-chef*), **Nicolai.** Composer; born Russia, Aug. 24, 1853. Orchestral and piano composer.

Steggall. (1) **Charles.** Organist; born London, Jun. 3, 1826; died there, Jun. 7, 1905. Composed sacred works. (2) **Reginald.** Composer; born London, Apr. 17, 1867. Composed scenas, symphony, etc. Son of (1).

Stehle (*Shtay-le*), **Gustav Eduard.** Organist, composer; born Steinhausen, Ger., Feb. 17, 1839. Composed sacred and secular cantatas with orchestra.

Steibelt (*Sty-belt*), **Daniel.** Pianist, composer; born Berlin, 1765; died Petrograd, Sept. 20, 1823. Wrote valuable technical piano studies.

Steinbach (*Stine-bak*). (1) **Emil.** Conductor; born Lengenrieden, Ger., Nov. 14, 1849. Composed orchestral and chamber works. (2) **Fritz.** Conductor; born Grünfeld, Ger., Jun. 17, 1855. Lives Munich, Ger.

Stenhammar, Wilhelm. Composer; born Stockholm, Swed., Feb. 7, 1871. Composed symphonies, orchestral ballads, cantatas, and many smaller works. Lives Stockholm.

Stephan, Rudolf. Composer; born Worms, Ger., Jul. 29, 1887; died in battle in France, Sept. 29, 1915. Composed an opera, orchestral works and chamber music.

Stephens, Catherine. Soprano; born London, Sept. 18, 1794; died there, Feb. 22, 1882. Celebrated in opera and oratorio.

Sterkel (*Stair-kel*), **Johann Franz Xaver.** Pianist, composer; born Würzburg, Ger., Dec. 3, 1750; died Mainz, Ger., Oct. 12, 1817.

Sterling, Antoinette. Contralto; born Sterlingville, N. Y., Jan. 23, 1850; died London, Jan. 9, 1904. Popular in oratorio and as a ballad singer, leading composers writing for her songs that have become famous.

Sternberg, Constantin von. Pianist, composer; born Petrograd, Jul. 9, 1852. Pupil of Kullak and Liszt. Composed for orchestra and piano. Lives Philadelphia.

Stewart. (1) **Sir Robert Prescott.** Organist, teacher; born Dublin, Ire., Dec. 16, 1825; died there, Mar. 24, 1894. Professor of Music Trinity College, Dublin. (2) **Humphrey John.** Organist, composer; born London, May 22, 1856. Composed comic operas, an orchestral suite, *California Scenes,* etc. Lives San Diego, Cal.

Stiehl (*Steel*), **Heinrich.** Organist, composer; born Lübeck, Ger., Aug. 5, 1829; died Reval, Rus., May 1, 1886. Composed chamber music, piano pieces, songs, etc.

Stierlin (*Steer-lin*), **Adolf.** Bass, composer; born Adenau, Ger., Oct. 14, 1859. Opera composer. Münster, Ger., Conservatory.

Stirling, Elizabeth. Organist, composer; born Greenwich, Eng., Feb. 26, 1819; died London, 1895. Composed organ works and songs.

Stock, Frederick. Conductor, composer; born Jülich, Ger., Nov. 11, 1872. Chicago Symphony Orchestra.

Stockhausen, Julius. Baritone, teacher of singing; born Paris, Jul. 22, 1826; died Frankfort, Ger., Sept. 22, 1906. Eminent as an oratorio and lieder singer, and as a teacher.

Stoeving (*Stay-ving*), **Paul.** Violinist, writer, teacher; born Leipzig, Ger., May 7, 1861. Wrote valuable technical works on the violin and violin playing. Lives New York.

Stöhr (*Stair*), **Richard.** Composer; born Vienna, Jun. 11, 1874. Composed symphonies, concertos, chamber music, choruses. Lives Vienna.

Stojowski (*Sto-yof-ski*), **Sigismund.** Pianist, teacher, composer; born Strelzy, Pol., May 14, 1870. Pupil of Paderewski. Composed for orchestra and piano. Lives New York.

Stokowski (*Sto-kof-ski*), **Leopold.** Conductor; born London, Apr. 18, 1881. Philadelphia Symphony Orchestra.

Stöpel (*Stay-pel*), **Robert August.** Composer; born Berlin, 1821; died New York, Oct. 1, 1887. Educated in Paris. Composed operas.

Storace, Stephen. Composer; born London, Jan. 4, 1763; died there, Mar. 19, 1796. Produced many works for the stage.

Stradella, Alessandro. Composer; born Naples, Italy, 1645; died Genoa, Italy, Jun. 6(16), 1681. Opera composer of eminence in the early history of the subject.

Stradivari (Stradivarius), **Antonio.** Violin-maker; born Cremona, Italy, 1644; died there, Dec. 18, 1736. One of the great violin makers of Italy.

Straeser (*Stray-ser*), **Ewald.** Composer; born Burscheid, Ger., Jun. 27, 1867. Composed for orchestra and chamber music. Cologne, Ger., Conservatory.

Strakosch (*Strah-kosh*). (1) **Maurice.** Impresario; born Lemberg, Aus., 1825; died Paris, Oct. 9, 1887. Teacher of Adelina Patti. (2) **Max.** Born 1834; died New York, Mar. 17, 1892. Managed operatic productions in U. S.

Stransky, Josef. Conductor; born Humpoltz, Boh., Sept. 9, 1872. New York Philharmonic Society.

Stratton, Stephen S. Writer, critic; born London, Apr. 19, 1840. Author of biographical works.

Straube, Karl. Organist; born Berlin, Jan. 6, 1873. Distinguished virtuoso, Bach player, and conductor. Lives Leipzig, Ger.

Straus (*Strous*). (1) **Ludwig.** Violinist; born Presburg, Hun., Mar. 28, 1835. Concertmaster, London Philharmonic Orchestra. (2) **Oskar.** Composer; born Vienna, Apr. 6, 1870. Composed light operas, operettas, and orchestra music. Lives Vienna.

Strauss (*Strous*). (1) **Eduard.** Conductor; born Vienna, 1835; died there, Dec. 29, 1916. Composer of dance music. Son of (2). (2) **Johann.** Composer, conductor; born Vienna, Mar. 14, 1804; died there, Sept. 25, 1849. The head of the celebrated Strauss family whose matchless dance music has charmed the world. (3) **Johann.** Composer, conductor; born Vienna, Oct. 25, 1825; died there, June 3, 1899. Son of (2). (4) **Joseph.** Conductor; born 1827; died Warsaw, Pol., Jul. 22, 1870. Son of (2). (5) **Richard.** Composer; born Munich, Ger., Jun. 11, 1864. Was conductor at Munich 1886-89; 1895-98; Weimar, 1889-95; and Berlin, 1898—. His later works have aroused much discussion by their innovations. His operas are *Guntram, Feuersnot, Salome, Elektra,* and a light work, *Der Rosenkavalier.* His symphonic works, such as *Death and Transfiguration, Till Eulenspiegel, Don Quixote, Ein Heldenleben,* are considered his best works. Lives Berlin.

Stravinsky, Igor. Composer; born Oranienburg, Rus., Jun. 5, 1882. Composed radical ballets *The Bird of Fire, Le Sacrêe du Printemps,* etc., and orchestral works. Lives Switzerland.

Streabbog. See **Gobbaerts.**

Strelezki (*Stre-lets-ki*), **Anton** (pseudonym of A. A. Burnand). Composer; born Croydon, Eng., Dec. 5, 1859. Lived in U. S. for a number of years.

Strickland, Lily. Composer; born Anderson, S. C., Jan. 28, 1887. Song composer. Lives New York.

Strong, George Templeton. Composer; born New York, 1855. Composed symphonic poems, symphonies, *Sintram,* No. 2, well-received, cantata *The Haunted Mill,* etc. Lives in Switzerland.

Strube, Gustav. Violinist, conductor, composer; born Ballenstedt, Ger., Mar. 3, 1867. Composed modern and interesting overtures, symphonies, symphonic poems, *Lorelei, Echo et Narcisse,* etc. Peabody Conservatory, Baltimore, Md.

Strungk (*Stroongk*), **Nikolaus Adam.** Violinist, composer; born Celle, Ger., about 1640; died Dresden, Ger., 1700. Early opera composer.

Sudds, William F. Composer; born London, Mar. 5, 1843. Composed much sacred music and many piano pieces. Lives Gouverneur, N. Y.

Suk (*Sook*), **Josef.** Violinist, composer; born Křečovic, Boh., Jan. 4, 1874. Composed overtures, chamber works, *The Fairy Tale,* suite, etc. Lives Prague, Boh.

Sullivan, Sir Arthur Seymour. Composer; born London, May 13, 1842; died there, Nov. 22, 1900. A choir-boy at the Chapel Royal. When fourteen won the Mendelssohn Scholarship. Studied under Bennett and Goss, and afterward spent three years at Leipzig. Attracted great attention shortly after his return from Leipzig by his music to *The Tempest.* Achieved a world-wide success with his comic operas. Also wrote the cantata *Kenilworth,* the oratorios *The Prodigal Son, The Martyr of Antioch,* and *The Golden Legend;* a festival *Te Deum,* overtures, a symphony, songs, especially the well-known *The Last Chord.*

Suppé (*Soo-pay*), **Franz von.** Composer; born Spalato, Aus., Apr. 18, 1820; died Vienna, May 22, 1895.

Surette, Thomas Whitney. Author, composer; born Concord, Mass., Sept. 7, 1862. Composed several operettas. Author of text-books on music study. Lives Concord, Mass.

Süssmayer (*Sees-my-er*), **Franz Xaver.** Composer; born Schwanenstedt, Aus., 1766; died Vienna, Sept. 17, 1803.

Suter, Hermann. Composer; born Kaiserstuhl, Switz., Apr. 28, 1870. Composed for orchestra, chamber music, and for chorus. Lives Basel, Switz.

Svendsen, Johann Severin. Composer, conductor; born Christiania, Nor., Sept. 30, 1840; died Copenhagen, Den., Jun. 13, 1911. Served for six years in the Norwegian army, meanwhile studying music. Joined a band of itinerant musicians as violinist. Entered Leipzig Conservatory where he studied composition. His works include a symphony, some clever chamber music, etc.

Sweelinck (*Svay-link*), **Jan Pieter.** Organist, composer; born Amsterdam, Hol., 1562; died there, Oct. 16, 1621. The most distinguished organist of his time.

Szekely (*Shek-e-ly*), **Imré.** Pianist; born Matyfalva, Hun., May 8, 1825; died Pesth, Hun., Apr. 1, 1887.

Szumowska (*Shoo-mof-ska*), **Antoinette.** See **Adamowski, Mrs. Joseph.**

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Tadolini, Giovanni. Composer; born Bologna, Italy, 1793; died there, Nov. 19, 1872. Composed operas, canzonettas, etc.

Talexy, Adrien. Pianist, composer; born 1821; died Paris, Feb., 1881. Composed operettas and salon music.

Tallis, Thomas. Organist, composer; born between 1520 and 1529; died London, Nov. 23, 1585. Composed church music.

Tamagno (*Ta-mahn-yo*), **Francesco.** Tenor; born Turin, Italy, 1851; died Varese, Italy, Aug. 31, 1905. A powerful dramatic voice.

Tamberlik, Enrico. Tenor; born Rome, Mar. 16, 1820; died Paris, Mar. 15, 1889. Celebrated opera singer.

Tamburini, Antonio. Bass; born Faenza, Italy, Mar. 28, 1800; died Nice, France, Nov. 9, 1876.

Taneiev (*Tan-e-yef*), **Sergei.** Composer; born Russia, Nov. 13(25), 1856; died Moscow, Rus., Jun. 19, 1915. Composed four symphonies, overtures, etc.; best known by his dignified music to the trilogy *Oresteia.*

Tansur, William. Organist, composer; born Dunchurch, Eng., about 1700; died St. Neots, Eng., Oct. 7, 1783.

Tapper, Thomas. Writer; born Canton, Mass., Jan. 28, 1864. Author of many valuable educational music works. Institute of Musical Art, New York.

Tartini (*Tar-tee-ne*), **Giuseppe.** Violinist, composer; born Pirano, Italy, Apr. 12, 1692; died Padua, Italy, Feb. 16, 1770. In 1728 founded his famous violin school at Padua. He published various treatises as well as numerous compositions.

Tasca, Baron Pier Antonio. Composer; born Noto, Italy, 1863. Opera composer.

Taubert (*Tou-bairt*), **Karl Gottfried Wilhelm.** Pianist, composer; born Berlin, Mar. 23, 1811; died there, Jan. 7, 1891.

Taubmann (*Toub-mann*), **Otto.** Conductor, composer; born Hamburg, Ger., Mar. 8, 1859. Orchestral and choral composer. Lives Berlin.

Tausig (*Tou-sig*), **Karl.** Pianist; born Warsaw, Pol., Nov. 4, 1841; died Leipzig, Ger., Jul. 17, 1871. Liszt's greatest pupil. Composed technical studies of great value.

Taylor, Franklin. Pianist, writer; born Birmingham, Eng., Feb. 5, 1843. Author of works on piano playing.

Telemann, Georg Philip. Organist, composer; born Madgeburg, Ger., Mar. 14, 1681; died Hamburg, Ger., July 25, 1767.

Tellefsen, Thomas Dyke. Pianist, composer; born Drontheim, Nor., Nov. 26, 1823; died Paris, Oct., 1874. Pupil of Chopin.

Temple, Hope (Mme. André **Méssager**). Composer; born Ireland. Composed a number of popular songs. Lives Paris.

Templeton, John. Tenor; born Kilmarnock, Scot., Jul. 30, 1802; died London, Jul. 2, 1886. Successful in opera and concert, especially in Scottish songs.

Ternina (*Ter-nee-na*), **Milka.** Soprano; born Vezisce, Aus., Dec. 19, 1864. Eminent Wagnerian singer.

Terschak, Adolf. Flutist, composer; born Hermannstadt, Aus., 1832; died Breslau, Ger., 1901.

Tessarin, Francesco. Composer; born Venice, Dec. 3, 1820. Opera composer; friend of Wagner.

Tetrazzini (*Tet-ra-tsee-ne-*), **Luisa.** Soprano; born Florence, Italy, 1874. Famous coloratura singer.

Thalberg (*Tahl-berg*), **Sigismund.** Pianist, composer; born Geneva, Switz., Jan. 7, 1812; died Naples, Italy, Apr. 27, 1871. Pupil of Hummel. Famous for his mastery of the singing tone and legato effects on the piano.

Thayer. (1) **Alexander Wheelock.** Writer; born South Natick, Mass., Oct. 22, 1817; died Trieste, Italy, July 15, 1897. Published a famous biography of Beethoven. (2) **Arthur Wilder.** Composer, conductor; born Dedham, Mass., Aug. 26, 1857. Composed sacred and secular vocal music. Lives Boston. (3) **Whitney Eugene.** Organist; born Mendon, Mass., Dec. 11, 1838; died Burlington, Vt., Jan. 27, 1889. Composed studies and pieces for organ.

Theile (*Ty-leh*), **Johann.** Composer; born Naumberg, Ger., Jul. 29, 1646; died there, Jun. 24, 1724. Eminent contrapuntal composer.

Thern (*Tairn*), **Karl.** Composer; born Iglo, Hun., Aug. 18, 1817; died Vienna, Apr. 13, 1886. Composed operas, songs, etc.

Thibaud (*Tee-bo*), **Jacques.** Violinist; born Bordeaux, France, Jul. 27, 1880. With Ysaye and Kreisler a leader of the world's violinists.

Thiebaut (*Tee-bo*), **Henri.** Composer, teacher; born Schaerbeck, Bel., Feb. 4, 1865. Orchestral composer and writer. Lives Brussels.

Thierfelder (*Teer-fel-der*), **Albert.** Composer; born Mühlhausen, Alsace, Apr. 30, 1846. Opera and symphony composer. Lives Rostock, Ger.

Thiériot (*Tee-air-yo*), **Ferdinand.** Conductor, composer; born Hamburg, Ger., Apr. 7, 1838. Orchestral and chamber music composer. Lives Hamburg.

Thoma (*To-mah*), **Rudolf.** Composer, teacher; born Lohsewitz, Ger., Feb. 22, 1829; died Breslau, Ger., Oct. 21, 1908. Oratorio and opera composer.

Thomas (*To-mah*), **Charles Ambroise.** Composer; born Metz, Alsace, Aug. 5, 1811; died Paris, Feb. 12, 1896. Studied at the Paris Conservatoire. Wrote operas, *Mignon, Hamlet,* etc., church music, chamber music, piano pieces, and other works.

Thomas. (1) **Arthur Goring.** Composer; born Ralton Park, Eng., Nov. 21, 1851; died London, Mar. 20, 1892. Composed operas, cantatas, songs, etc. (2) **Theodore.** Conductor; born Esens, Ger., Oct. 11, 1835; died Chicago, Jan. 4, 1905. A strong influence in developing American love for orchestral music. Founded Chicago Orchestra.

Thomé (*To-may*), **Francis.** Composer; born Port Louis, Mauritius, Oct. 18, 1850; died Paris, Nov. 16, 1909. Composed attractive piano music and songs.

Thomson, César. Violinist, teacher; born Liége, Bel., Mar. 17, 1857. Teacher of well-known violinists. Removed from Brussels to Rome in 1914.

Thuille (*Too-il-leh*), **Ludwig.** Composer; born Bozen, Ger., Nov. 30, 1861; died Munich, Ger., Feb. 5, 1907. Composed chamber music, orchestral works, *Romantic* overture, etc., and the operas *Theuerdank, Gugeline,* and *Lobetanz.*

Thursby, Emma. Soprano; born Brooklyn, N. Y., Feb. 21, 1857. Distinguished concert singer. Lives New York.

Tichatschek (*Tik-a-chek*), **Joseph Aloys.** Tenor; born Ober-Weckelsdorf, Boh., Jul. 11, 1807; died near Dresden, Ger., Jan. 18, 1886.

Tiersot (*Tyair-so*), **Julien.** Writer, composer; born Bourg, France, Jul. 5, 1857. Composed symphonic poem, *Sire Halewyn,* choral-orchestral works, wrote books and articles on music and musicians. Librarian Paris Conservatory.

Tietjens (*Teet-yens*), **Teresa.** Soprano; born Hamburg, Ger., July 17, 1831; died London, Oct. 3, 1877. Opera singer.

Tilman, Alfred. Composer; born Brussels, Bel., Feb. 3, 1848; died there, 1895. Composed cantatas, etc.

Tinctoris, Johannes. Writer; born Poperinghe, Bel., about 1446; died Nivelles, France, 1511.

Tinel, Edgar. Composer; born Sinay, Bel., Mar. 27, 1854; died Brussels, Bel., Oct. 28, 1912. Composed vocal-orchestral works. Best known by his oratorios, *Franciscus,* etc.

Tirindelli, Pietro Adolfo. Violinist; born Conegliano, Italy, May 5, 1858. Opera and song composer. Cincinnati Conservatory of Music.

Tofft, Alfred. Composer; born Copenhagen, Den., Jan. 2, 1865. Composed opera, piano and violin pieces, songs.

Tomaschek, Wenzel. Pianist, teacher; born Skutsch, Boh., Apr. 17, 1774; died Prague, Boh., Apr. 3, 1850.

Tonassi, Pietro. Composer; born Venice, Italy, Sept., 1801; died there, Nov. 4, 1877. Composed church music.

Torchi (*Tor-kee*), **Luigi.** Writer, teacher; born Mordano, Italy, Nov. 7, 1858. Composed an overture, a symphony, operas, *La Tempestaria,* etc. Lives Bologna, Italy.

Torrance, Rev. George William. Composer; born Rathmines, Ire., 1835. Oratorio composer. Lives Australia.

Toscanini, Arturo. Conductor; born Parma, Italy, Mar. 25, 1867. Metropolitan Opera Company, New York, 1908-15.

Tosti, Francesco Paolo. Composer, teacher of singing; born Ortona, Italy, Apr. 9, 1846; died Rome, Dec. 2, 1916. Famous song composer.

Tourjée (*Toor-zhay*), **Eben.** Teacher; born Warwick, R. I., Jun. 1, 1834; died Boston, Apr. 12, 1891. Founder of New England Conservatory, Boston.

Tournemire (*Toorn-mere*), **Charles.** Organist, composer; born Bordeaux, France, Jan. 22, 1870. Symphony and chamber music composer. Lives Paris.

Tours, Berthold. Violinist, composer; born Rotterdam, Hol., Dec. 17, 1838; died London, Mar. 11, 1897. Wrote church music, piano pieces, songs, and a violin *Method.*

Tourte (*Toort*), **François.** Violin bow-maker; born Paris, 1747; died there, Apr., 1835. Most celebrated of bow-makers.

Tovey, Donald Francis. Pianist, composer; born Eton, Eng., Jul. 17, 1875. Composed a piano concerto, etc.

Trebelli, Zelia. Mezzo-soprano; born Paris, Nov. 12, 1838; died Etretât, France, Aug. 18, 1892. Opera singer.

Tréville (*Tray-ville*), **Yvonne de.** Soprano; born Galveston, Tex., Aug. 25, 1881. Concert soprano. Lives New York.

Trnecek (*Trne-chek*), **Hans.** Composer; born Prague, Boh., May 16, 1858; died there, Mar. 28, 1914. Composed operas and works for orchestra.

Truette, Everett E. Organist, teacher, composer; born Rockland, Mass., Mar. 14, 1861. Concert organist; composed church music and organ pieces. Lives Boston.

Tschaikowsky (*Chy-kof-sky*), **Peter Ilyitch.** Composer; born Wotkinsk, Rus., May 7, 1840; died Petrograd, Nov. 6, 1893. Studied at the Petrograd Conservatory and also in Germany. Was for twelve years a teacher in Moscow Conservatory. Wrote famous symphonies, operas, orchestral music, songs, etc.

Tscherepnin (*Cher-ep-nin*), **Nicolai.** Composer; born Russia, 1873. Orchestral and choral composer. Lives Petrograd.

Tua (*Too-ah*), **Teresina.** Violinist; born Turin, Italy, May 22, 1867. Distinguished virtuoso. Lives Rome.

Tuckerman, Samuel Parkman. Organist; born Boston, Feb. 11, 1819; died Newport, R. I., June 30, 1890.

Turner, Alfred Dudley. Pianist, teacher; born St. Albans, Vt., Aug. 24, 1854; died there, May 7, 1888. Teacher at New England Conservatory, Boston.

Turpin, Edmund Hart. Organist, composer; born Nottingham, Eng., May 4, 1835; died London, Oct. 25, 1907. Wrote church music.

Tutkovski, Nicolai. Pianist; born Lipowetz, Rus., Feb. 17, 1857. Orchestral composer, symphony, etc.

Tye, Christopher. Organist, composer; born Westminster, Eng., about 1508; died Mar., 1572. Wrote church music.

Tyndall, John. Scientist; born near Carlow, Ire., Aug. 2, 1820; died Dec. 4, 1893. Eminent as an acoustician and author of *Sound*.

U

Udbye, Martin Andreas. Composer; born Trondhjem, Nor., 1820; died (?). Composed operettas, cantatas, choruses, songs.

Ueberlee (*Ee-ber-lay*), **Adalbert.** Organist, composer; born Berlin, Jun. 27, 1837; died there, Mar. 15, 1897. Opera and oratorio composer.

Ugalde (*Oo-gahl-deh*), **Delphine.** Soprano; born Paris, Dec. 3, 1829; died there, Jul. 19, 1910. Opera singer; composed an opera.

Uhl (*Ool*), **Edmund.** Composer, teacher; born Prague, Boh., Oct. 25, 1853. Orchestral, chamber music, and opera composer. Lives Wiesbaden, Ger.

Ulibishev (*Oo-lib-i-sheff*), **Alexander von.** Writer; born Dresden, Ger., 1795; died Nijni-Novgorod, Rus., Jan. 24, 1858. Wrote a biography of Mozart.

Ulrich (*Ool-rik*), **Hugo.** Composer; born Oppeln, Ger., Nov. 26, 1827; died Berlin, May 23, 1872. Wrote orchestral and chamber music and arranged orchestral works for the piano.

Upton, George Putnam. Writer, critic; born Boston, Oct. 25, 1834. Author of valuable critical books on music. Lives Chicago.

Urban (*Oor-bahn*), **Heinrich.** Violinist, composer; born Berlin, Aug. 27, 1837; died there, Nov. 24, 1901. Orchestral composer.

Urso (*Oor-so*), **Camilla.** Violinist; born Nantes, France, Jun. 13, 1842; died New York, Jan. 20, 1902. Celebrated concert artist.

Urspruch (*Oor-sprukh*), **Anton.** Pianist, composer; born Frankfort, Ger., Feb. 17, 1850; died there, Jan. 11, 1907. Pupil of Liszt. Composed piano music and two operas.

V

Vaccai (*Vak-kah-ee*), **Niccolo.** Composer; born Tolentino, Italy, Mar. 15, 1790; died Pesaro, Italy, Aug. 5, 1848. Celebrated singing teacher and composer of technical works for the voice.

Valle de Paz, Edgar del. Composer; born Alexandria, Egypt, Oct. 18, 1861. Orchestral composer. Lives Florence, Italy.

Van Cleve, John Smith. Pianist, teacher; born Maysville, Ky., Oct. 30, 1851; died New York, 1918.

Van der Stucken, Frank. Composer, conductor; born Fredericksburg, Tex., Oct. 15, 1858. Composed for orchestra. Lives New York.

Van Dyck, Ernst Hubert. Tenor; born Antwerp, Bel., Apr. 2, 1861. Eminent in Wagner music dramas. Lives near Antwerp.

Van Rooy, Anton. Baritone; born Rotterdam, Hol., Jan. 12, 1870. Frankfort Opera.

Van Zandte, Marie. Soprano; born New York, Oct. 8, 1861. Opera Comique, Paris, for a number of years. Lives Moscow, Rus.

Vassilenko. See **Wassilenko.**

Vavrinecz (*Vav-ri-netch*), **Mauritius.** Composer; born Czegled, Hun., Jul. 18, 1858. Composed masses, an overture, a symphony, other orchestral works, and two operas. Lives Buda-Pesth, Hun.

Vecsey (*Vesh-ey*), **Franz von.** Violinist; born Buda-Pesth, Hun., Mar. 23, 1893. Distinguished virtuoso. Lives Berlin.

Veracini (*Veh-ra-chee-nee*), **Francesco.** Violinist; born Florence, Italy, about 1685; died near Pisa, Italy, 1750. Eminent in the Italian classical school.

Verdi (*Vair-dee*), **Giuseppe.** Composer; born Le Roncole, Italy, Oct. 10, 1813; died Milan, Italy, Jan. 27, 1901. Studied at Milan. Gained a great reputation by his operas *Ernani, Rigoletto, Trovatore, Traviata, Aïda, Otello, Falstaff,* etc., which have enjoyed an immense vogue all over the world. Verdi ranks as the greatest modern Italian composer, and one of the most prominent musicians of the last century.

Verhey, F. H. Composer, teacher; born Rotterdam, Hol., 1848. Composed operas, chamber music, etc. Lives Rotterdam.

Vesque von Püttlingen, Johann. Composer; born Opole, Pol., July 23, 1803; died Vienna, Oct. 30, 1883. Composed operas and songs.

Viadana, Lodovico. Composer; born Viadana, Italy, 1564; died Gualtieri, Italy, May 2, 1645. Wrote for voice and instruments.

Vianesi (*Vee-a-nay-see*), **Auguste Charles.** Conductor; born Legnano, Italy, 1837; died New York, 1908.

Viardot-Garcia, Pauline. Mezzo-soprano; born Paris, Jul. 18, 1821; died there, May 18, 1910. Studied the piano under Liszt, but afterward devoted herself to singing. Achieved a brilliant success at the Italian opera at London and Paris, made many tours, retired in 1863, and lived at Paris as a teacher.

Vidal (*Vee-dahl*), **Paul Antonin.** Composer; born Toulouse, France, Jun. 16, 1863. Opera and ballet composer. Lives Paris.

Vierling (*Veerling*), **Georg.** Composer; born Frankenthal, Ger., Sept. 5, 1820; died Wiesbaden, Ger., Jun. 1, 1901.

Vieuxtemps (*Vyu-ton*), **Henri.** Violinist; born Verviers, Bel., Feb. 20, 1820; died Mustapha, Algiers, Jun. 6, 1881. A pupil of De Bériot. Made extensive tours. From 1846 to 1852 lived at Petrograd as court violinist. Made successful tours in Europe and America. Wrote four violin concertos, also a number of smaller compositions of a brilliant and highly effective kind.

Vilbac, Alphonse C. R. de. Pianist, organist; born Montpellier, France, Jun. 3, 1829; died Brussels, Bel., Mar. 19, 1884. Composed operas and piano pieces.

Villebois (*Veel-bwah*), **Constantin.** Composer; born Petrograd, May 17, 1817; died Warsaw, Pol., Jun. 30, 1882. Song and opera composer.

Villoing, Vassili. Composer, writer; born Moscow, Rus., Oct. 28, 1850. Author of text-books. Lives Nijni-Novgorod, Rus.

Vinee (*Vee-nay*), **Anselme.** Composer; born Loudun, France. Orchestral composer. Lives Paris.

Viotta, Henri. Conductor, writer; born Amsterdam, Hol., Jul. 16, 1848. Orchestral composer. Lives The Hague, Hol.

Viotti, Giovanni Battista. Violinist, composer; born Fontanetto da Pó, Italy, May 23, 1753; died London, Mar. 3, 1824. The son of a blacksmith. Studied at Turin. Made many concert tours. Wrote twenty-nine concertos, also duets, quartets, sonatas, etc. Spent the latter part of his life at London.

Vitali, Giovanni. Composer; born Cremona, Italy, about 1644; died Modena, Italy, Oct. 12, 1692. Composed sonatas and other instrumental works.

Vivaldi, Antonio. Violinist, composer; born Venice, Italy, about 1680; died there, 1743. Composed for the violin including a famous *Chaconne.*

Vleeshouwer, Albert. Composer; born Antwerp, Bel., Jun. 8, 1863. Opera and orchestral composer.

Vogel. (1) **Friedrich Wilhelm.** Organist; born Havelberg, Nor., Sept. 9, 1807; died Bergen, Nor. (2) **Charles Louis Adolphe.** Composer; born Lille, France, May 17, 1808; died Paris, 1892. Opera composer.

Vogl, Heinrich. Tenor; born Munich, Ger., Jan. 15, 1845; died there, Apr. 20, 1900. Eminent Wagner opera singer.

Vogler, Abbé G. J. Organist, composer; born Würzburg, Ger., Jun. 15, 1749; died Darmstadt, Ger., May 6, 1814. Celebrated for his improvising on the organ.

Vogrich, Max. Composer; born Hermannstadt, Aus., Jan. 24, 1852; died New York, Jun. 10, 1916. Composed opera *Buddha,* etc.

Vogt, Jean. Pianist, composer; born near Liegnitz, Ger., Jan. 17, 1823; died Eberswalde, Ger., Jul. 31, 1888. Composed piano studies and pieces.

Volbach, Fritz. Conductor; born Wipperfürth, Ger., Dec. 17, 1861. Composed choral-orchestral works, a symphony,

operas, *The Art of Love*, etc., and smaller works. Lives Tübingen, Ger.

Volborth, Eugen von. Composer; born Petrograd, 1854. Opera composer. Lives Baden-Baden, Ger.

Volckmar, Wilhelm. Organist, composer; born Hersfeld, Ger., Dec. 26, 1812; died Homberg, Ger., Aug. 29, 1887. Organ virtuoso.

Volkmann, Friedrich Robert. Composer; born Lommatzsch, Ger., Apr. 6, 1815; died Pesth, Hun., Oct. 30, 1883. Composed for orchestra.

Vos, Eduard de. Conductor, composer; born Ghent, Bel., Jan. 19, 1833.

Voss, Charles. Composer, pianist; born Selmarsow, Ger., Sept. 20, 1815; died Verona, Italy, Aug. 28, 1882. Wrote piano music.

Vreuls, Victor. Composer; born Verviers, Bel., Feb. 4, 1876. Orchestral composer, symphonies, etc. Schola Cantorum, Paris.

Vuillaume (*Vwee-yome*), **Jean Baptiste.** Violin-maker; born Mirecourt, France, Oct. 7, 1798; died Paris, Mar. 19, 1879. Eminent French maker and expert on old Italian violins.

W

Wachs (*Vaks*), **Etienne Victor Paul.** Pianist, composer; born Paris, Sept. 19, 1851. Composed attractive light piano music. Lives Paris.

Wachtel, Theodor. Tenor; born Hamburg, Ger., Mar. 10, 1823; died Frankfort, Ger., Nov. 14, 1893. Celebrated opera tenor.

Waelput (*Vahl-poot*), **Hendrik.** Conductor, composer; born Ghent, Bel., Oct. 26, 1845; died there, Jul. 8, 1885. Composed symphonies, cantatas, etc.

Waelrant, Hubert. Composer, teacher; born Tingerloo, Bel., about 1517; died Antwerp, Bel., Nov. 19, 1595. Eminent musician of the Netherlands contrapuntal school.

Wagenaer (*Vah-ge-nahr*), **Johann.** Organist, composer; born Utrecht, Hol., Nov. 1, 1862. Composed cantatas, chamber music, etc. Lives Utrecht.

Wagenseil (*Vah-gen-sile*), **Georg Christian.** Composer; born Vienna, Jan. 15, 1715; died there, Mar. 1, 1777.

Waghalter, Ignaz. Conductor, composer; born Germany. Composed operas, *Mandragola*, etc. Lives Berlin.

Wagner (*Vahg-ner*). (1) **Richard.** Composer; born Leipzig, Ger., May 22, 1813; died Venice, Feb. 13, 1883. While studying at the University of Leipzig also worked at music. After producing an overture and a symphony which were successfully performed at the Gewandhaus, he wrote an opera, *Die Feen.* In 1836 he conducted a performance of his next opera, *Das Liebesverbot,* at Magdeburg, where he was musical director of the theatre. After a short time spent at Königsberg and Riga Wagner went to Paris in the hope that he might get an opera produced there. In Paris he completed *Rienzi* and *The Flying Dutchman.* Although unsuccessful in Paris he met with good fortune in Dresden where a performance of *Rienzi,* in 1842, resulted in his appointment as capellmeister. In 1845 he produced *Tannhäuser* and also wrote *Lohengrin.* Becoming involved in the Revolution at Dresden in 1849 he was obliged to take refuge at Weimar and afterward at Paris whence he went to Zürich, in Switzerland. At Zürich he projected the great *Nibelungen* cycle of operas, and also *Tristan und Isolde.* Amnestied, and after an extensive musical tour, Wagner went to Munich where *Tristan und Isolde* and *Die Meistersinger* were produced in 1868. The crowning point in Wagner's life, however, was the performance of the *Nibelungen* cycle at Bayreuth, in 1876. *Parsifal* appeared in 1882. No musical genius has ever achieved greater fame, and none, perhaps, has exerted a greater influence upon the development of music than Wagner. (2) **Siegfried.** Com-

poser, conductor; born Triebschen, Switz., Jun. 6. 1869. Has composed operas. Lives Bayreuth, Ger. Son of (1).

Waldteufel (*Vahlt-toy-fel*), **Émile.** Composer; born Strassburg, Alsace, Dec. 9, 1837; died Paris, Feb. 16, 1915. Waltz composer.

Walker. (1) **Ernest.** Organist, writer; born Bombay, India, Jul. 15, 1870. Composed songs, etc. Lives Oxford, Eng. (2) **Edyth.** Contralto; born Hopewell, N. Y., 1870. Lives London.

Wallace. (1) **William Vincent.** Composer, pianist; born Waterford, Ire., Jun. 1, 1814; died Chateau de Bages, France, Oct. 12, 1865. Traveled all over the world giving concerts. In 1845 returned to England and produced his famous opera *Maritana,* following it with *Lurline, The Amber Witch, The Desert Flower,* etc. (2) **William.** Composer; born Greenock, Scot., 1860. Composed a *Creation* symphony, a choral symphony, six symphonic poems, overtures, suites, the opera *Brassolis,* etc. Lives London.

Wallaschek, Richard. Writer; born Brünn, Aus., Nov. 16, 1860. Author of works on early music, rhythms, etc. Vienna Conservatory.

Wallnoefer (*Val-nay-fer*), **Adolf.** Composer, singer; born Vienna, Apr. 24, 1854. Composed songs, choral works, etc. Lives Rostock, Ger.

Wambach, Emile Xaver. Violinist, composer; born Arlon, Luxembourg, Nov. 26, 1854. Composer of orchestral fantasias, choral-orchestral works, an opera, two oratorios, etc. Lives Antwerp, Bel.

Ware, Harriet. Composer; born Waupun, Wis., Sept. 26, 1877. Composed the cantata *Sir Olaf,* songs, etc. Lives New York.

Warlamov, Alexander. Composer; born Russia, 1801; died Moscow, Rus., 1851. Composed piano works and songs, including the very popular *Red Sarafan.*

Warnots (*Var-no*), **Elly.** Soprano; born Liége, Bel., 1857. Distinguished operatic artist.

Warren. (1) **Richard Henry.** Conductor, organist, composer; born Albany, N. Y., Sept. 17, 1859. Composed operettats, a cantata, orchestral works, a string quartet, etc. Lives New Haven, Conn. (2) **Samuel Prowse.** Organist; born Montreal, Can., Feb. 18, 1841; died New York, Oct. 7, 1915. Composed songs, anthems, organ music, etc.

Wassilenko (*Vas-si-len-ko*), **Sergei.** Composer; born Moscow, Rus., 1872. Orchestral and cantata composer. Lives Moscow.

Watson, Michael William. Composer; born Newcastle-on-Tyne, Eng., Jul. 31, 1840; died near London, Oct. 3, 1889. Composed popular ballads.

Webbe. (1) **Samuel.** Composer; born Minorca, 1740; died London, May 25, 1816. Organist in London. (2) **Samuel.** Composer, organist; born London, 1770; died Liverpool, 1843. Son of (1).

Weber (*Vay-ber*). (1) **Carl Maria von.** Composer; born Eutin, Ger., Dec. 18, 1786; died London, Jun. 5, 1826. In 1800 his first opera, *Das Waldmädchen,* was performed at Chemnitz, Ger. In 1804 he went to Breslau where he commenced an opera entitled *Rübezahl,* the overture to which figures in programs as *Ruler of the Spirits.* After a very unsettled life he achieved a decided success at Leipzig as pianist and composer, and was made conductor of the opera at Prague. Later he settled in Dresden, Ger. Here he wrote the operas *Preciosa, Freischütz* (1821) *Euryanthe,* and *Oberon,* which have made him famous. He also wrote church and chamber music. Shortly before his death he went to London to supervise the production of *Oberon.* (2) **Gottfried.** Theorist, writer; born Freinsheim, Ger., Mar. 1, 1779; died Kreuznach, Ger., Sept. 21, 1839. Autor of text-books.

Weckerlin (*Veck-er-lan*), **Jean Baptiste Théodore.** Composer; born Gebweiler, Alsace, Sept. (Nov.) 9, 1821; died Trottberg, Alsace, May 20, 1910. Composed small operas, choral works, etc.; authority on folk-music.

Wegelius (*Vay-gay-li-us*), **Martin.** Composer, conductor; born Helsingfors, Fin., Nov. 10, 1846; died there, Mar. 22, 1906. Orchestral composer.

Wehle (*Vay-leh*), **Karl.** Pianist; born Prague, Boh., Mar. 17, 1825; died Paris, Jun. 3, 1883. Composed brilliant piano pieces.

Weidig (*Vy-dig*), **Adolf.** Composer, teacher; born Hamburg, Ger., Nov. 28, 1867. Orchestral composer. American Conservatory, Chicago.

Weidt (*Vite*), **Heinrich.** Composer; born Coburg, Ger., 1828; died Graz, Aus., Sept. 16, 1910. Opera and operetta composer.

Weigl (*Vy-gel*). (1) **Joseph.** Composer; born Eisenstadt, Hun., Mar. 28, 1766; died Vienna, Feb. 3, 1846. Composed operas, melodramas, masses. (2) **Taddäus.** composer, librarian; born about 1774; died Vienna, Feb. 10, 1844.

Weil, Oscar. Pianist, composer; born Columbia Co., N. Y., 1839. Wrote songs and piano pieces. Lives San Francisco.

Weingartner (*Vine-gart-ner*), **Paul Felix.** Composer, conductor; born Zarra, Aus., Jun. 2, 1863. A leading conductor; composed symphonies, symphonic poems (*King Lear,* etc.), the operas *Sakuntala, Malawika,* and *Genesius,* as well as smaller works. Lives Darmstadt, Ger.

Weis (*Vise*), **Karel.** Composer; born Prague, Boh., Feb. 13, 1862. Composed operas and operettas. Lives Prague.

Weissheimer (*Vise-hime-er*), **Wendelin.** Conductor; born Osthofen, Ger., 1836; died Nuremberg, Jun. 16, 1910. Orchestral and opera composer.

Weitzmann (*Vites-man*), **Karl Friedrich.** Teacher, writer; born Berlin, Aug. 10, 1808; died there, Nov. 7, 1880. Wrote a history of the piano and piano-playing.

Wendland, Waldemar. Composer; born Liegnitz, Ger., May 10, 1873. Composed (1912) the opera *The Tailor of Malta.* Lives Berlin.

Wennerberg, Gunnar. Composer; born Lidköping, Swed., Oct. 2, 1817; died Leckö, Swed., Aug. 22, 1901. Composed oratorios, settings of the *Psalms,* songs.

Wermann (*Vair-man*), **Friedrich Oskar.** Organist, composer; born Neichen, Ger., 1849; died near Dresden, Ger., 1906. Composed cantatas with orchestra, etc.

Wesley, Samuel Sebastian. Organist, composer; born London, Aug. 14, 1810; died Gloucester, Eng., Apr. 19, 1876. Eminent organist and Bach player.

Westmeyer, Wilhelm. Composer; born Iburg, Ger., Feb. 11, 1827; died Bonn, Ger., Sept. 3, 1880. Symphony and opera composer.

Wetz (*Vetz*), **Richard.** Pianist, conductor; born Gleiwitz, Ger., 1875. Orchestral, opera, and song composer. Lives Leipzig, Ger.

Wetzler, Hermann Hans. Conductor, composer; born Frankfort, Ger., Sept. 8, 1870. Composed for orchestra and piano. Organist in New York for several years. Lives Lübeck, Ger.

Whelpley, Benjamin Lincoln. Organist, composer; born Eastport, Me., Oct. 23, 1864. Composed songs, piano pieces, and violin works. Lives Boston.

White, Maude Valérie. Composer; born Dieppe, France, Jun. 23, 1855. Song composer.

Whiting. (1) **Arthur Battelle.** Pianist; born Cambridge, Mass., Jun. 20, 1861. Composed an overture, chamber music, song cycles (*Floriana*), etc. Lives New York. (2) **George Elbridge.** Organist, composer; born Holliston, Mass., Sept. 14, 1842. Known by his cantatas such as *Henry of Navarre, The March of the Monks of Bangor,* etc.. which are very strong. Lives Boston.

Whitney. (1) **Myron William.** Bass; born Ashby, Mass., Sept. 5, 1836; died Sandwich, Mass., Sept. 19, 1910. Distinguished opera and oratorio singer. (2) **Samuel Brenton.** Organist, composer; born Woodstock, Vt., Jun. 4,

1842; died there, Aug. 3, 1914. Organist in Boston. Composed church music.

Wickede (*Vee-kay-deh*), **Friedrich von.** Composer; born Dömitz, Ger., Jul. 28, 1834; died Schwerin, Ger., Sept. 11, 1904. Orchestral, opera, and piano composer.

Wickenhausser, Richard. Composer, conductor; born Brünn, Aus., Feb. 7, 1867. Composed vocal and chamber works. Lives Vienna.

Widor (*Vee-dor*), **Charles Marie.** Organist, composer; born Lyons, France, Feb. 21, 1844. Composed for orchestra, organ, and voice. Lives Paris.

Wieck (*Veek*), **Friedrich.** Pianist, teacher; born Pretzsch, Ger., Aug. 18, 1785; died near Dresden, Ger., Oct. 6, 1873.

Wiedermann, Karl Friedrich. Organist, composer, born Görisseiffen, Ger., Dec. 25, 1856. Composed an overture, chamber works, songs, etc. Lives Berlin.

Wiemann (*Vee-man*), **Robert.** Conductor, composer; born Frankenhausen, Ger., Nov. 4, 1870. Composed orchestral, choral, and chamber works. Lives Stettin, Ger.

Wieniawski (*Vyen-yof-ski*), **Henri.** Violinist, composer; born Lublin, Pol., Jul. 10, 1835; died Moscow, Rus., Apr. 12, 1880. Studied at the Paris Conservatory. Made frequent concert tours in Europe and America.

Wihtol (*Vee-tol*), **Joseph.** Composer; born Wolmar, Rus., Jul. 26, 1863. Composed orchestral works, etc. Lives Petrograd.

Wild, Harrison M. Organist, conductor; born Hoboken, N. J., Mar. 6, 1861. Lives Chicago.

Wilhar (*Vil-har*), **Franz S.** Conductor, composer; born Senoschetsche, Boh., 1852. Composed operas, masses, piano pieces, songs. Lives Agram, Aus.

Wilhelmj (*Vil-hel-my*), **August.** Violinist; born Usingen, Ger., Sept. 21, 1845; died London, Jan. 22, 1908. Studied at Leipzig under Ferdinand David. His work in the development of orchestral music and the management of con-

certs entitles him to much credit. His tours brought him success.

Wilke (*Vil-ke*), **Franz.** Composer, conductor; born Callies, Ger., Sept. 3, 1861. Orchestral composer. Lives Greiz, Ger.

Willaert (*Vil-lart*), **Adrian.** Composer; born Bruges, Bel., about 1480; died Venice, Italy, Dec. 7, 1562.

Willis, Richard Storrs. Composer, organist; born Boston, Feb. 10, 1819; died Detroit, Mich., May 7, 1900. Song composer.

Willmers (*Vil-mers*), **Heinrich Rudolf.** Pianist, composer; born Berlin, Oct. 31, 1821; died Vienna, Aug. 24, 1878. Composed brilliant piano music.

Wilm (*Vilm*), **Nicolai von.** Composer; born Riga, Rus., Mar. 4, 1834; died Wiesbaden, Ger., Feb. 20, 1911. Composed chamber music and many fine teaching pieces for piano.

Wilson. (1) **Grenville Dean.** Composer, teacher; born Plymouth, Conn., Jan. 26, 1833; died Nyack, N. Y., Sept. 20, 1897. Composed light piano music. (2) **Mortimer.** Composer, conductor; born Iowa, 1876. American orchestral composer. Lives New York.

Wiltberger, August. Composer, teacher; born Sobernheim, Ger., Apr. 17, 1850. Composed oratorios, etc.

Winderstein (*Vin-der-stine*), **Hans.** Composer, conductor; born Lüneburg, Ger., Oct. 29, 1856. Lives Leipzig, Ger.

Winding (*Vin-ding*), **August Hendrik.** Pianist, composer; born Taars, Den., Mar. 24, 1835; died Copenhagen, Den., Jun. 16, 1899. Composed orchestral and chamber music, etc.

Winkler (*Vink-ler*), **Alexander.** Pianist, composer; born Kharkov, Rus., Mar. 3, 1865. Lives Petrograd.

Winter (*Vin-ter*), **Peter von.** Composer, conductor; born Mannheim, Ger., 1754; died Munich, Ger., Oct. 17, 1825. Composed operas, operettas, oratorios, and masses.

Winter-Hjelm (*Vin-ter-hyelm*), **Otto.** Organist, composer; born Christiania, Nor., Oct. 8, 1837. Composed symphonies, piano works, songs. Lives Christiania.

Wirtz (*Veerts*), **Charles Louis.** Pianist, composer; born The Hague, Hol., Sept. 1, 1841. Composed a *Te Deum,* etc. Lives The Hague.

Witek (*Vit-ek*), **Anton.** Violinist; born Saaz, Boh., Jan. 7, 1872. Concertmaster, Boston Symphony Orchestra, 1909-. Lives Boston.

Witherspoon, Herbert. Bass, teacher of singing; born Buffalo, N. Y., Jul. 21, 1873. Metropolitan Opera Co. Lives New York.

Witkowsky (*Vit-kof-sky*), **Georges Martin.** Composer; born Montagneux, Algiers, Jan. 6, 1867. A French officer. Composed symphonies. Schola Çantorum, Lyons, France.

Woelfl (*Velfl*), **Joseph.** Composer; born Salzburg, Aus., 1772; died London, May 21, 1812. Distinguished pianist; pupil of Leopold Mozart.

Woikowsky-Biedau (*Voi-koff-sky Bee-dow*), **Victor Hugo von.** Composer; born Nieder-Arnsdorf, Ger., Sept. 2, 1866. Opera and song composer. Lives Berlin.

Wolf (*Voolf*), **Hugo.** Composer; born Windischgrăz, Aus., Mar. 13, 1860; died Vienna, Feb. 22, 1903. Composed an opera *Der Corregidor,* the incomplete *Manuel Venegas,* chamber works, the symphonic poem *Penthesilea,* etc., but is best known by his many and remarkably artistic songs.

Wolf-Ferrari, Ermanno. Composer; born Venice, Italy, Jan. 12, 1876. Composed the orchestral cantata *Vita Nuova* and the operas *La Sulamite, Le Donne Curiose, Die Vier Grobiane, The Secret of Suzanne, The Jewels of the Madonna,* and *L'Amore Medico. The Jewels of the Madonna* is a strong tragedy; the other works are dainty light operas.

Wolle, John Frederick. Organist, conductor; born Bethlehem, Pa., Apr. 4, 1863. Organized Bach Festival, Bethlehem. Lives Bethlehem.

Wollenhaupt, H. A. Pianist, composer; born Schkeuditz, Ger., Sept. 27, 1827; died New York, Sept. 18, 1863. Composed brilliant piano music.

Wolstenholme, William. Organist, composer; born Blackburn, Eng., Feb. 24, 1865. Eminent recitalist; composed for organ; blind. Lives London.

Wood. (1) **Sir Henry Joseph.** Conductor; born London, Mar. 3, 1870. Conductor Queen's Hall Concerts, London. (2) **Mary Knight.** Composer; born Easthampton, Mass., Apr. 7, 1857. Composed attractive songs, a piano trio, etc. Lives New York.

Woodman, Raymond Huntington. Organist, composer; born Brooklyn, N. Y., Jan. 18, 1861. Composed piano, organ, and vocal works. Columbia University, New York.

Work, Henry Clay. Composer; born Middletown, Conn., Oct. 1, 1832; died Hartford, Conn., Jun. 8, 1884. Composed popular and Civil War songs (*Marching through Georgia*, etc.).

Wormser (*Vorm-ser*), **André Alphonse.** Composer; born Paris, Nov. 1, 1851. Composed overtures, pantomimes (*L'Enfant prodigue*), etc.

Worrell, Lola Carrier. Pianist, composer; born Michigan. Composed excellent songs. Lives New York.

Wouters (*Voo-tare*), **François Adolphe.** Composer; born Brussels, Bel., May 28, 1849. Composed sacred works, an overture, etc. Lives Brussels.

Woyrsch, Felix. Composer; born Troppau, Ger., Oct. 8, 1860. Composed a symphony, operas, cantatas, piano works, etc. Lives Altona, Ger.

Wranitzky (*Vran-its-ky*), **Paul.** Violinist, composer; born Neureisch, Aus., Dec. 30, 1756; died Vienna, Sept. 28, 1808. Conductor Royal Opera Orchestra.

Wüllner (*Vil-ner*). (1) **Franz.** Conductor, composer; born Münster, Ger., Jan. 28, 1832; died Braunfels, Ger., Sept. 7, 1902. Composed choral-orchestral works, masses, chamber

music, etc. (2) **Ludwig.** Baritone; born Münster, Ger., Aug. 19, 1858. Famous Lieder singer. Son of (1).

Wurm (*Voorm*), **Marie.** Pianist; born Southampton, Eng., May 18, 1860. Noted as improvisator; composed a concerto, etc.

Wyman, Addison P. Pianist, composer; born Cornish, N. H., Jun. 23, 1832; died Washington, Pa., Apr. 15, 1872. Composed popular piano pieces in salon style.

Y

Yaw, Ellen Beach. Soprano; born Boston (New York), Sept. 18, 1868. Phenomenally high voice. Married Vere Goldthwaite. Lives Covina, Cal.

Yradier (*Ee-rah-di-er*), **Sebastian.** Composer; died Vittoria, Brazil, 1865. Spanish song composer (*La Paloma,* etc.).

Ysaye (*Ee-zi-eh*), **Eugéne.** Violinist, conductor; born Liége, Bel., Jul. 16, 1858. His tours in Europe and America established his rank among the foremost violinists. Conductor Cincinnati, O., Symphony Orchestra, 1918,

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Z

Zach, Max. Violinist, conductor; born Lemberg, Aus., Aug. 31, 1864. Conductor St. Louis, Mo., Symphony Orchestra.

Zachau (*Zakh-ow*), **Friedrich Wilhelm.** Organist, composer; born Leipzig, Ger., Nov. 19, 1663; died Halle, Ger., Aug. 14, 1721. Teacher of Handel.

Zajicek (*Zah-yi-chek*), **Julius.** Composer; born Vienna, Nov. 2, 1877. Opera composer.

Zandonai, Riccardo. Composer; born Sacco, Italy, May 28, 1883. Composed the operas *Conchita, Francesca* and *Melenis,* a symphonic poem with voices, etc.

Zanella, Amilcare. Pianist, composer; born Monticelli d'Ongnia, Italy, Sept. 26, 1873. Composed a symphony, piano works with orchestra, chamber music, two operas, etc. Lives Pesaro, Italy.

Zaremba. (1) **Nicolai.** Theorist; born Vityebsk, Rus., 1824; died Petrograd, Apr. 8, 1879. Director Petrograd Conservatory. Oratorio composer. (2) **Vladislav.** Teacher, composer; born Podolia, Rus., Jun. 15, 1833. Composed piano pieces and songs. Lives Kiev, Rus.

Zarembski, Jules de. Pianist; born Schitomir, Pol., Feb. 28, 1854; died there, Sept. 15, 1885. Pupil of Liszt; teacher at Brussels Conservatory. Composed piano études.

Zarlino, Giuseppe. Theorist; born Chioggia, Italy, Mar. 22, 1517; died Venice, Italy, Feb. 14, 1590.

Zarzycki (*Tsar-tsits-ky*), **Alexander.** Pianist, composer; born Lemberg, Aus., Feb. 21, 1831; died Warsaw, Pol., Nov. 1, 1895. Composed songs.

Zelenski, Ladislaus. Composer; born Gowdkowizy, Pol., Jul. 6, 1837. Composed operas, chamber music, masses, cantatas, etc. Lives Cracow, Aus.

Zelter, Karl Friedrich. Composer, teacher; born Berlin, Dec. 11, 1758; died there, May 15, 1832. Teacher of Mendelssohn.

Zemlinsky, Alexander von. Composer, conductor; born Vienna, Oct. 14, 1872. Composed a suite, the opera *Zarema,* etc. Lives Prague, Boh.

Zerrahn, Carl. Conductor; born Malchow, Ger., Jul. 28, 1826; died Milton, Mass., Dec. 29, 1909. Conductor Handel and Haydn Society, Boston.

Zichy, Count Geza. Pianist; born Sztara, Hun., Jul. 23, 1849. Composed several operas, including the *Rakoczy Trilogy,* and other works, but best known as a one-armed pianist owing to his having lost his right arm in a hunting accident.

Ziehn, Bernhard. Theorist; born Erfurt, Ger., Jan. 20, 1845; died Chicago, Sept. 8, 1912. Author of text-books on harmony and composition.

Zielinski, Jaroslav de. Pianist, composer; born Galicia, Aus., Mar. 31, 1847. Orchestral and piano composer. Lives Los Angeles, Cal.

Zientarski. (1) **Romualdo.** Composer; born Plozk, Pol., 1831; died Warsaw, Pol., 1874. Prolific orchestral and oratorio composer. (2) **Victor.** Composer; born Warsaw, Pol., 1854. Composed piano works and songs.

Zilcher, Hermann. Pianist, composer; born Frankfort, Ger., Aug. 18, 1881. Composed violin and piano pieces. Lives Munich, Ger.

Zimbalist, Efrem. Violinist, composer; born Rostov, Rus., Apr. 9, 1889. Pupil of Auer. Lives New York.

Zimmerman, Agnes. Pianist; born Cologne, Ger., Jul. 5, 1845. Composed chamber music, piano pieces. Lives London.

Zingarelli, Niccolo Antonio. Composer; born Naples, Italy, Apr. 4, 1752; died near Naples, May 5, 1837. Composed many operas, church music, etc., and was famous as a teacher.

Zingel, Rudolf Ewald. Conductor, composer; born Liegnitz, Ger., Sept. 15, 1876. Composed three operas. Lives Greifswald, Ger.

Zoellner (*Tsell-ner*), **Heinrich.** Composer; born Leipzig, Ger., Jul. 4, 1854. Composed several operas (*Frithjof, Der Ueberfall, Die Versunkene Glocke,* etc.), choral-orchestral works (*Die Hunnenschlacht, Columbus,* and many others), several symphonies, and many smaller works. Lives Antwerp, Bel.

Zois (*Tso-is*), **Hans.** Composer; born Graz, Aus., Nov. 14, 1861. Opera and operetta composer.

Zolotarev, Vassilly Andreievitch. Composer; born Taganrog, Rus., Feb. 23, 1879. Composed for orchestra, chamber music, and piano. Moscow, Rus., Conservatory.

Zumpe, Hermann. Conductor; born Taubenheim, Ger., Apr. 9, 1850; died Munich, Ger., Sept. 3, 1903. Composed operas, operettas, a *Wallenstein* overture, etc.

Zumsteeg, Johann Rudolf. 'Cellist, composer; born Sachsenflur, Ger., Jan. 10, 1760; died Stuttgart, Ger., Jan. 27, 1802. Composed operas, church music, and ballads.

Zuschneid, Karl. Conductor, composer; born Oberglogau, Ger., May 29, 1856. Composed choruses with orchestra, etc. Lives Mannheim, Ger.

Zweers (*Tsvairs*), **Bernard.** Composer; born Amsterdam, Hol., May 18, 1854. Composed symphonies, masses, cantatas, songs, etc. Lives Amsterdam.

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